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The ART NEWS

ESTABLISHED 1902

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NEW YORK, MAY 26, 1934

NO. 34 WEEKLY



"PORTRAIT OF A LADY"

In the collection of K. W. Rachstitz of The Hague.

GOYA

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By GRACE TALBOT

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, MAY 26, 1934

Paris Exhibition Stresses Values Of Archaic in Art

Unusual Casts of Rare Statues
in Acropolis Museum Shown
by Louis Carré as Examples
of Pure Forms

By MARCEL ZAHAR

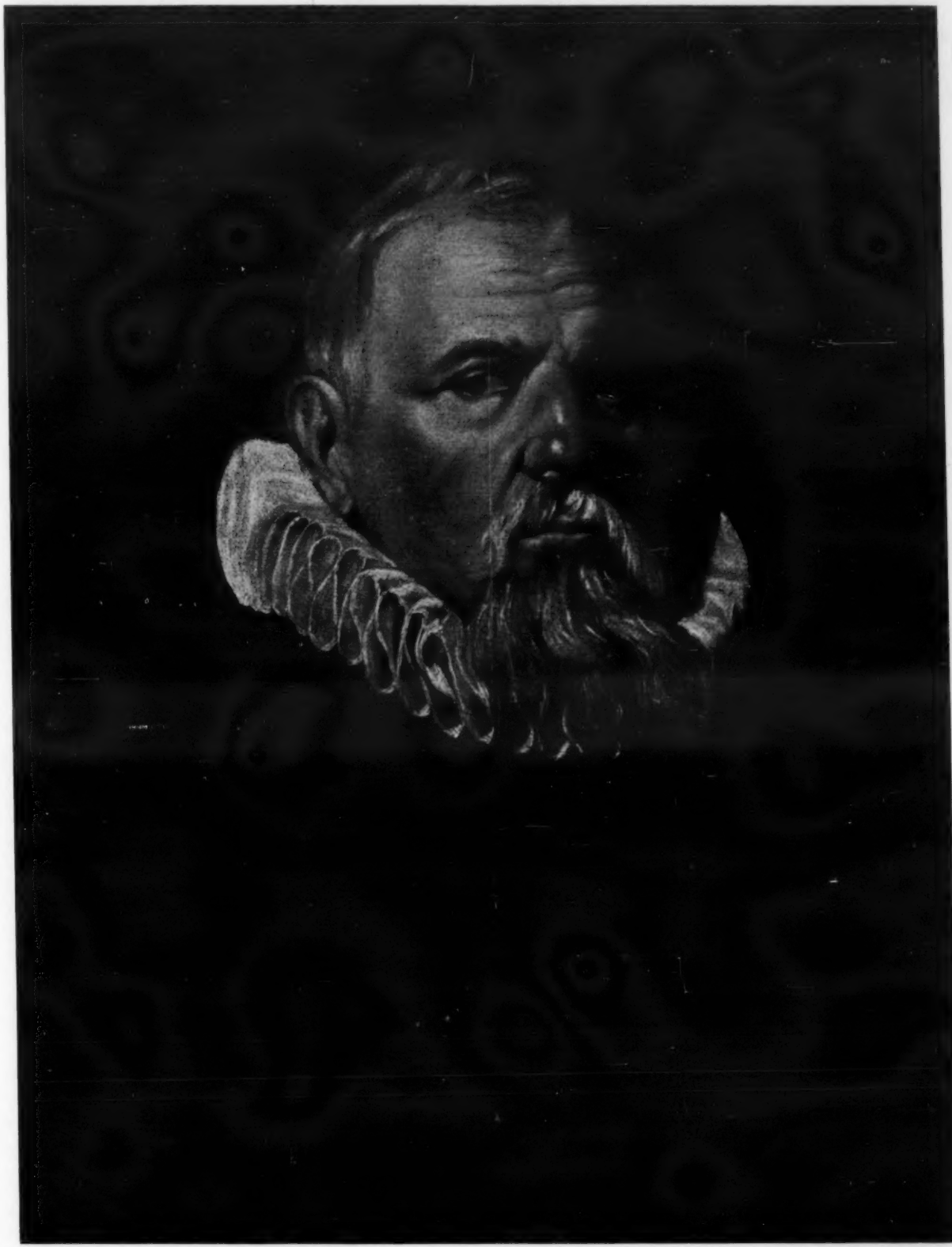
PARIS.—Exhibitions usually fall into either of two categories, the "spectacular" or the "expositive"—a division roughly corresponding to the Aristotelian classification of rhetoric according to the disposition of the *theoros* (hearer), into the man who listens only for the sake of esthetic enjoyment, and him who seeks to form a judgment on the facts. (The difference is also suggested by the Italian and French terms for "exhibition": *mostra* (a display, and *exposition*.) An exhibition of the first-named class usually covers a wide ground, while the extension of the latter category is in depth. Though the effect of the former is more striking and perhaps more advantageous for the ambitious artist, the latter type of exhibition is based on a more authentic need and offers a more potent and deep-rooted attraction to the enlightened public. To the "expositive" exhibition we go when we feel the need, not for a display of coloristic fireworks, but for a mental and esthetic hygiene; a longing to "drink deep of the Pierian spring," not merely skim the bubbles on its surface.

M. Carré, as it seems to me, specializes in the "expositive" type of exhibition and believes in continuity. Some months ago he showed us a fine assemblage of "pure forms," as exemplified in ancient and modern silverware. The charm of that collection lay in the purity of outline, an elemental quality of all the pieces he selected for the occasion. They took us back to essentials, the fountainhead of linear beauty. "Archaic Sculpture from the Acropolis Museum" is the title of M. Carré's present exhibition, and it forms a worthy sequel to its illustrious predecessor, for, here too, the *leit-motiv* of the collection is pure form. These exhibits have an interesting history and provenance. In the course of excavations carried out in 1886 at the Acropolis a number of charming statues which had been torn down or mutilated by the Persians in 480 B.C. were brought to light. Once the barbarians had been expelled from Attic soil, the pious Athenians collected the *dissecta membra* and buried them *in situ*, where the statues originally stood. Now for the first time, at the request of Madame Chevallier-Véru and M. Louis Carré, the Greek Minister of Public Instruction has permitted casts to be made of these statues, and we can now see at Paris perfect and fascinating reproductions, tinted, like the originals, in subdued polychrome.

*Les Dieux sont en poussière et la terre est muette,
Rien ne parlera plus dans ton ciel déserté.*

I do not think that if it had been given to the poet Leconte de Lisle to see this exhibition he would have written that "the gods have crumbled into dust," or that no voice is heard in the deserted heavens of Hellas. Something

(Continued on page 4)



PORTRAIT OF A SPANISH NOBLEMAN

Recently discovered by Dr. A. L. Mayer in the collection of Tomas Harris, London.

By VELAZQUEZ

MAYER DESCRIBES EARLY VELAZQUEZ

MUNICH.—Dr. August L. Mayer writes to tell us of a recent discovery of a male portrait which he believes to be the work of Velázquez' early period. This painting, which we reproduce above, is owned by Tomas Harris of London.

Dr. Mayer recalls that some twelve autographed works of the master's first Madrid period are preserved, while six others are known to us only through documents. This number seems extremely few to the writer, when he considers that Velázquez was a professional painter with pupils and a studio, and at that period, 1623-29, free from the court duties which were to take toll of his time in later years. Dr. Mayer makes certain allowance for the master's reputation for laziness in working, to which the documents attest, and also for the fact that Velázquez considered painting a noble vocation and never a means of financial gain. But granting even this, the writer emphasizes the painter's great popularity as a portraitist, which led him to paint private citizens as well as notabilities,

Mr. W. R. Hearst Is Leaving Today For Stay in Europe

Mr. William Randolph Hearst, the well-known art collector and publisher, is sailing on the *Rez* today with a party of twenty. A visit to Spain and Italy will occupy the first part of the European trip, after which the entire party plans to go to Mr. Hearst's picturesque castle in Wales.

—a fact brought out in a story related by Jusepe Martinez in his *Discursos Practicables* about the artist's journey in Zaragoza in 1644.

"Therefore it is not at all amazing," continues Dr. Mayer, "that pictures by Velázquez reappear which belong especially to his early Sevillian time and to his first Madrid period. Most of them come from that inexhaustible

(Continued on page 5)

BACHSTITZ OWNER OF A FINE GOYA

THE HAGUE.—The Goya "Portrait of a Lady," illustrated on the cover of this week's *Art News* presents a different phase of the master's art from those emphasized in the recent exhibition at Knoedler's. Here is no gentleman of the regiment, resplendent in gold braid and medals, no powerful lady of the court, nor child of the rich with his plaything of the moment. The subject is rather one of those strong minded matrons, the head and backbone of bourgeois families, who keep the wheels of society in motion and are quietly but surely aware of their own worth. The artist depicts with complete sincerity the dignity and assurance, as well as the saving sense of humor and unaffected poise, characteristic of such women.

Formerly in the Simon collection of Berlin and then in the von Auspitz collection, Vienna, this commanding portrait is now owned by the Bachstitz Gallery of The Hague. Many readers will remember it from reproduction in *The Burlington Magazine*, December, 1932, and in the publications of A. L. Mayer and A. Donath.

The Metropolitan Holds Exhibition Of Landscape Art

Summer Exhibition Is Valuable
in Giving a Fresh Emphasis
to Landscape Masterpieces in
Museum's Collection

By MARY MORSELL

In the summer, historical gaps in an art exhibition are not very important. Our needs are ministered to more deeply by a few works which will give us "the spirit and splendor" of nature. And so Mr. Bryson Burroughs scarcely needs to apologize for certain inadequacies in the Metropolitan's exhibition of landscape art. For there are many paintings on view which reveal the true impulse of all great landscape art, and which quicken our own perceptions of the spiritual and poetic forces which animate the simplest vistas of hill and water. It is these canvases which linger in the memory after one has left the museum, while the works which are merely historical landmarks of various stages of development are forgotten.

This vital impulse of the dreamer to recreate the world in more intense and lyrical forms finds its highest expression in El Greco's "View of Toledo" and in Tintoretto's "Christ Walking on the Water," which hang side by side. In these works the close bond between the two artists is keenly felt. An inner surge of religious emotion seems to whip the clouds and waves of the Tintoretto into forms which proclaim the spiritual reality of the Biblical miracle. In the El Greco, the flame-like brush stroke, sweeping over the green of the hills and rising to a crescendo in the broken darkness of the clouds, enshrines the city in the inner majesty of the artist's own vision. Both of these paintings immediately communicate their ecstasy to the beholder and like certain great poems, awaken sleeping memories of moments when waves or hills were suddenly charged with a beauty above their own form and color.

Among the works by the Flemish masters—so deeply sensitive to the mystery of distance and to the poetic phantasy of nature—Cornelis Massys' "Imaginative Landscape" and Breughel's "The Harvesters" leave the strongest impress upon the memory. Breughel, for all his earthy contact with the soil and the people of the soil, escaped through the magic of his design and color into the poetry of landscape. He felt with a strange intensity the beauty of the long golden stretches of unown grain, of the green hills beyond and of the shorn stubble where the workers rest. And this large love of earth seems to have dictated the strange modernity and eliminations of his paintings, in an age when there were other traditions to follow. Cornelis Massys, in his "Imaginative Landscape," represents the more purely mystical phase of the Flemish temperament. He leads us, through winding byways, jeweled with enchanting factual detail, to the blue fairy tale crags and wide horizon which seem to express some deep inner nostalgia of the Northern artists.

Among the more numerous Dutch paintings of the XVIIth century, it is

(Continued on page 4)

CARRÉ ORGANIZES PARIS EXHIBIT

(Continued from page 3)

has survived, and our great poet would have been the first to rejoice at its survival, the welcome that his countrymen have given to these relics of the glory that was Greece. If the gods themselves are silent on Olympus, they speak vicariously in these votive offerings, dedicated to their service two and a half millennia ago. Ancient Greece has a new lease of life in M. Carré's gallery (I had almost written "temple"), the walls of which are painted sky-blue for the occasion—an admirable background for these archaic forms.

The period covers a century and more (from the beginning of the Vth Century B.C. to the year 480 B.C.), but all the works display a remarkable unity of inspiration, for religious art, unlike the arts of mere enjoyment, is based on enduring values, stable as the artists' allegiance to their theocracy.

In the pose of the votive statues there is a striking passivity, due, perhaps, to their ritual significance; the arms are closely set against the bodies in an attitude of reverent immobility, though we are always conscious of an intense and ardent life beneath the surface. The bodies are thickset, the muscles taut, and it is in their smiling lips and wide-open eyes that their vitality is most apparent. Their demeanor seems to express not abject fear but amiable deference. That was a golden age indeed, when men, knowing that the Olympians loved human beauty in all its aspects, dedicated to the gods their most refined and gracious works of art, these marble effigies of beautiful young girls and comely youths. One statue especially has left a lasting imprint on my memory, a "Kore in a green chiton and an embroidered himation." Her gaze is candid, innocent, and full of quiet dignity. How lovingly the sculptor must have lingered on each sensuous curve of that young body, firm and luminous as the material in which he worked, to realize such infinite grace, effulgent beauty! The garments, jewels, embroidery and headdress seem like extraneous *appliqués*, almost baroque in their irrelevance to the pure outlines of the head and body. Assuredly the art of these votive statues, the "Maidens," with their curious hints of realism, their decorative traits and evocations of the fashions of the day, have little in common with classical art in the normal connotation of the term.

M. Carré has plans for another exhibition in mind and, though he has asked me not to divulge them for the present, I am authorized to say that this exhibition, which we may organize conjointly, will follow the lines of its predecessors and aim at presenting once again "pure forms" of art, but this time in a thoroughly modern application.

CAHEN DISPERSAL SET FOR JUNE 7, 8

PARIS.—The collection of M. Hugo Cahen of Antwerp will form an interesting sale to be held at the Galerie Jean Charpentier on June 7 and 8. A fine selection of French XVIIIth century furniture features chairs, commodes and other much sought examples by master cabinet makers of the period, as well as beautiful salon suites upholstered in Aubusson tapestry. Among the richer pieces, finely chiselled ormolu mounts and exquisite marquetry, display the remarkable inventiveness of leading ebenistes, while other fine examples rely almost wholly on purity of form.

Among the decorative arts, one finds a charming group of bronzes, clocks, finely mounted porcelains, etc., also highly representative of the finest craftsmanship of the XVIIIth century. Antique tapestries, Oriental rugs, and Far Eastern objects of art add further variety and interest to the dispersal. In the latter category, ceramics, carvings in various hard stones, paintings, lacquer furniture and screens, are offered. The collection, which will be auctioned by M. Etienne Ader, will be placed on public exhibition on June 5 and 6.



"THE VISITATION"

By EL GRECO

Loaned by the Knoedler Galleries to the exhibition of the Century of Progress at the Art Institute of Chicago.

Metropolitan's Exhibit Reveals Development of Landscape Art

(Continued from page 3)

strange to find that Jan van der Heyden's "Quay at Leyden," with its meticulous recording of bricks, has the purest feeling for nature. There are, it is true, only a few trees, a bit of water and a glimpse of sky as against the ambitious panoramas of more renowned masters. But a delicate instinct for values and a feeling for the intimate goodness of the scene, cast their spell upon us.

In the French group, landscape art is reviewed over a longer period, ranging from the reserved nobility of Poussin to the works of the late XIXth century modern classics. Here Watteau's "La Perspective" assures us that the lyric impulse still lives and breathes in an era of amorini and graceful nymphs. And if one is unmoved by Corot's large "Sleep of Diana," the true soul of the master is soon discovered in the little "Lake Albano and Castel Gandolfo," of the Italian period. The mood of this painting is pure, still and almost breathless. There is in the color and

tone a shy loveliness, only to be shared with those who are attuned to this youthful freshness of vision.

Several small paintings in the French group are expressions of another trend in XIXth century art—the desire to express nature in swift, synthetic forms. Such a work is Courbet's "The Sea," with the weight and fury of the storm held for a moment in leash above the water. Such is the landscape background of Daumier's little "Don Quixote" sketch with its suggestions of dark and austere vistas beyond the horizon. Monet in "The Green Wave" is carried for a moment beyond his love of prismatic theories to sharp visual and pictorial excitement of form and color.

Cezanne, although rather tucked off in a corner through some regrettable exigency of historical sequence, nevertheless manages to reign supremely over late XIXth century French art. His magnificent, yet patiently sought vision of tall pine trees, mountains and valley has spiritual qualities that transcend

even his ambition to make of Impressionism "something solid and durable like the art of the museums." Renoir is represented by "Les Canotiers à Chatou" from the Adolph Lewissohn collection—a work so joyous in its forms and colors that it seems immaterial whether it "conforms to ancient ideals of picture making." The Gauguin landscape, loaned by A. Conger Goodyear, carries us from the spiritual contemplation of nature to the world of exotic decoration. But there is a passage to the left with a little still life of flowers, ducks and trees, in which sensitive observation triumphs over pattern and color.

In the English group, it is Constable with a remarkable sketch done at Stoke by Nayland who gives us the truest values. The personal intensity of his vision, his power to interpret a transient moment of a sun-shower, with light breaking over the wet fields and leaves, has a deeper and clearer lyricism than Turner's dream of Venice, in all its panoply of remembered colors.

The landscape art of the United States, as conscientiously set forth from the early chronicles of the Hudson River School down to the dream world of Arthur B. Davies, seems with the single exception of the Ryder, to be pathetically lacking in authentic poetry. The little moonlight marine, with the white of the clouds cutting like great knives across the darkness of the sea, has a pattern woven with the instinctive strength of the unflinching visionary. By comparison, Whistler's "Nocturne in Black and Gold" seems tinted with an aesthetic anemia which seems as dated as the poems of the mauve decade. And the work of several other artists who doubtless felt a sincere poetic impulse falls sadly into the categories of charming decoration or delicate idyll, without power to transport us beyond the confines of the canvas.

The exhibition, which will be on view until the end of September, includes in addition to works from the Metropolitan collection, loans from Harry Payne Bingham, Gerald Brooks, Stephen C. Clark, Chester Dale, A. Conger Goodyear, Edward S. Harkness and Arthur Sachs and from the following museums—Museum of Fine Arts, Boston, Art Institute of Chicago, The Minneapolis Institute of Arts, William Rockhill Nelson Gallery of Art, and the Phillips Memorial Gallery.

SOTHEBY OFFERS MANY AUCTIONS

LONDON.—The offerings at Sotheby's during late May and early June are of considerable interest. May 30 will see the dispersal of a number of fine paintings and drawings by old masters, derived from various sources and including a particularly good "Conversation Piece" by Zoffany, one of Caneletto's studies of Rome and the Parthenon Square, and a Dutch River Scene by Jan van Goyen.

May 28-30 will be devoted to the sale of autograph letters, literary manuscripts and printed books, belonging to Marion, Countess Russell, Lord Berwick and others. Several drawings by William Blake, a number of Thackeray's sketches for the illustration of his novels, and some fine XVIIIth century ship's charts are among the items of distinction.

Armor, weapons, and Italian works of art are to occupy the June 1 calendar. They come from the collections of Mr. Arthur Hemming, Mr. Lindsay Fleming and others. An unusually perfect suit of Saxon tilting armor of the XVIth century, closely resembling the Holtzendorff armor at Dresden, is certain to attract keen bidding, while attention will surely be likewise centered upon a magnificent roundel by Andrea della Robbia, depicting The Madonna and the Infant St. John adorning the Christ Child, and upon a pair of Della Robbia Angels, kneeling and holding the base of a candlestick.

On June 4 some fine illuminated manuscripts, the property of the late Col. Henry Howard and others will come under Sotheby's hammer. Some of the outstanding items on this occasion will be an exceptionally interesting South Italian Missal of the XIVth century, a magnificently decorated manuscript on vellum of the *Roman de la Rose* with miniatures of the XVth century Burgundian School, and *The Epistle and Gospel Book of Françoise d'Alençon*, Duchess of Vendôme, a French work of the XVth century with a superb series of drawings, occupying in the majority of instances about half the page. This is a dispersal, full of items of quite exceptional interest.—L. G.S.

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Dr. August L. Mayer Discovers Velazquez In Harris Collection

(Continued from page 3)

reservoir of old master works, the paradise of discoveries, Great Britain.

"I have the privilege to publish today an hitherto unknown male portrait belonging to Mr. Tomas Harris in London, which stylistically is strongly connected with the portrait of a Spanish nobleman, now in the Detroit Institute of Art, and published by the writer of these lines in the *Pantheon* Volume IV (1929) p. 334, as a genuine work of the master, dated about 1623-1624. The London portrait seems to have been executed shortly after the Detroit example, one is tempted to say immediately after it, as it is somewhat freer and slightly more pictorial in execution. While the Detroit picture is evidently a fragment, perhaps from a full-length portrait, the London canvas seems never to have been much larger, and most probably has almost kept its original size. The preservation is not irreproachable, especially the hair, the ear and the costume being somewhat rubbed.

"The genius of Spanish portrait-painting may here be already admired in all his power. The painting of the mouth is as characteristically that of Velazquez as the modeling, especially that of the nose, and as the incarnate with the yellow-brownish flesh-tints. The manner in which the beard is treated recalls somewhat that of the St. Paul in the Gil collection at Barcelona. Everything is simple and great, reliable and powerful. The ideal of Caravaggio's Italian plastic style has been altered into one quite different, but not one less great.

"Like the Detroit Hidalgo, this old bearded man is an unknown personality, but a personality in the highest and fullest sense of the word. What a vitality in this head, not less than that in Tintoretto's portraits of old men! As with the Detroit Caballero, it is an individuality which we cannot forget. But the great portrait painter has realized in these creations not only the life-like reproduction of single men, but he has succeeded unconsciously to incarnate in those individual portraits a whole world—the Spanish world."



"THE ENTOMB- MENT"

By EUGENE
DELACROIX

Lent by the Bos-
ton Museum of
Fine Arts to the
Century of
Progress exhibi-
tion at the Art
Institute of Chi-
cago.

Fogg Museum Receives Bequest Of Paintings from Mrs. Coburn

CAMBRIDGE.—A group of paintings, representative of the leaders of the Impressionist movement together with Cezanne and Toulouse-Lautrec, has just been received by the Fogg Museum of Harvard University. They come as a bequest from Mrs. L. L. Coburn of Chicago, the major part of her collection having been left to the Art Institute of Chicago in 1932, as reported in *THE ART NEWS*, June 4, 1932. It may be supposed that the Fogg was selected for her gift because of the emphasis given there to French art—in several distinguished exhibitions of paintings, in a series of fine loan exhibits of drawings this year, and in the large number of students who take Professor Paul J. Sachs' course on the subject. The Oriental department also received three Lamaist paintings, a Chinese statuette of the Ming Ching period, and several valuable pieces of Persian pottery.

Several of the paintings are early works, executed before the theories of Impressionism had begun to affect the style of its leaders. The Renoir, "At the Milliner's," produced in 1876, has such a freshness of spirit and freedom of color as to strengthen the growing opinion that from '76 to '83 was his

best period. The Degas, of 1870, one of his race-track scenes entitled "They're Off!" is built beautifully but simply on the rhythms of the moving horses and the placing of the jockeys' bright colors. It foretells only slightly the special angles of vision and odd line-patterns that were so soon to permeate his work. Both of these delightful little canvases have been reproduced in the biographies by Meier-Graefe and by Manson, just as both came from the collection of Howard Young.

In "The Blond Man," a pastel portrait of George Moore by Manet, we seem to see the change just taking place from Manet's precision and gray tone to softness and flashes of high color. By contrast, Monet's "Shack at Pourville" though Impressionist in technique seems too dark and low in values for that kind of painting. Yet Cezanne's study of "Small Houses at Auvers," while almost as dark, holds us, with rich harmonies of green. These three were all in the collection of Durand-Ruel, who got them directly from the artists. When we come to a comparison of Manet's George Moore, the young poet, with Forain's sketch of him, the old critic leaving the opera, we find it much

more than merely amusing. Manet does a sensitive drawing, though a penetrating portrait; Forain gives us the man in his milieu, and thus all his aloofness and egotism. Finally in the Toulouse-Lautrec "Augusta," a studio portrait, which has been held in turn by such keen judges as Rosenberg and Wildenstein, we may perhaps miss his peculiar savor, but we can sense more justly his craftsmanship.—R. G.

F. E. R. A. ASSUMES P. W. A. P. PAY-ROLL

WASHINGTON.—Another set of initials have been added to the imposing stock already in use. The P. W. A. P. has ended, but the F. E. R. A. (Federal Emergency Relief Administration) will keep artists at work on projects under construction until they are finished, according to the recent statement of Lawrence Wood Robert, Assistant Secretary of the Treasury. The C. W. A. has also ended, it is announced.

FINE ART SOCIETY BUYS A CAMERON

LONDON.—A Paris Scene, recently acquired by the Fine Art Society, Bond Street, London, is by Sir D. Y. Cameron, R.A., whose work has frequently figured there, both amongst the shows of paintings and of etchings. This composition, entitled "Old Paris" (and reproduced in this issue), which has been conceived with characteristic impressiveness and dignity, demonstrates those salient qualities that have gone to the sealing of a great reputation. Note the solidity of the architecture, the subtle play of shadow on walls and ground, the vitality of the figures and the convincing treatment of the light that brings the whole to life. There is nothing outstanding in the choice of subject; it is the art of the painter that confers on it the quality of a great work.—L. G-S.

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EXHIBITIONS IN NEW YORK

ARCHITECTURAL LEAGUE

American Fine Arts Building

Except for intermittent rumblings at Rockefeller Center and energetic sandblasting upon pitiful tenements, architectural activities have been more or less at a standstill during the past few years. Hence the current exhibition of the Architectural League can hardly boast of an influx of sensational ideas, inspired by an age of continual building. However, a few important activities have been bubbling behind the scenes so that besides the abundance of old models dressed up in new clothes, there are several projects which are waiting for the crucial moment. While the plans for the Yorkshire Village housing projects and others executed since the war are almost ancient history, several models, including that for hillside housing designed by Henry Wright and one illustrating an ideal arrangement for Manhattan office buildings under the present city zoning ordinance, prove that the architects are still with us. Of interest to New Yorkers will be the display of maps and models which the Regional Plan Commission is showing for the first time. Proposals for improvements of real estate, highways, parks, aviation facilities and railway communication are included in this important exhibit. Those interested in the aesthetic

as well as humanitarian aspects of architecture will be attracted immediately by a few public works of recent completion. Extensive views are given of the Avery Memorial of the Wadsworth Atheneum at Hartford, which incidentally received the silver medal of the League. Its significance in the development of museum architecture, which has been discussed in a former issue, can be studied from photographs of both interior and exterior. The modern principles of functionalism which are employed in this structure reappear in variation of the style in the imposing and massive Bronx County Building. While these two edifices and others of less imposing dimensions illustrate some development in civic pride, the problems of domestic dwellings have received greater attention from American builders. The designs for the garden courts at Riverdale are especially felicitous as are the modern homes of Percival Goodman and Richard Wood perhaps more liveable than beautiful. The conservative but tasteful country home is evidently far from being doomed, if one is to judge from the many examples shown by both photograph and model.

Those supplementary aids to architecture, which are always present in this exhibit, feature sculptural pieces, mural work and utilitarian objects designed for beauty as well as comfort. As usual, the sculpture is generally inferior to the building it is supposed to adorn. However, a few

pieces including those of Helene Sardeau, Rosalee Sondheimer and Pietro Montana are interesting apart from their decorative significance. The murals of Alan Cox and George Biddle as well as other contemporaries are disappointing enough to encourage a Renaissance of wall paper or some other equally desperate measure. Among the "Machine Art" items, those of Gustav Jensen, especially the door knob, will be most appealing to the purest of aesthetes.

The spectator of former Architectural League exhibits will be relieved at the changes in installation. Alcoves and curved screens serve to set off the principal objects neatly and effectively.—J. S.

RACING PICTURES

Knoedler Galleries

With the Kentucky Derby recently run off and the Irish Sweepstakes engaging public attention at the present time, this exhibition of racing pictures and portraits of famous horses comes at a very timely moment. And even if one is not "horsily" inclined, this splendid array of paintings and prints which dwell so lovingly upon the structure and sheen of the animal and upon the atmosphere of track, meadow and stable, will arouse interest. The earliest of the oils is that of John Wootton, whose fresh "View Over Newmarket Heath"

dates from the beginning of the XVIIIth century. Francis Sartorius and his son John are both represented by important paintings of notable horses of nobility in close competition. George Townley Stubbs, Benjamin Marshall and John Herring treat the theme with no less zest. "The Grand National" of Benjamin Herring of the second half of the XIXth century is one of the most lively of the older portrayals. Our foremost contemporary, A. J. Munnings, has two representative oils but we found his print showing Paul Mellon on "Dublin" of greater interest. Other fascinating and colorful prints on view include examples by George and Charles Hunt, G. B. Newmarsh, James Pollard, George Stubbs and Benjamin Marshall.—J. S.

SAN MARINO

The new wing of the Huntington Art Gallery is nearing completion, and the re-arrangement of the art collections will soon commence, according to the announcement of Maurice Block, curator of art collections. The extensive changes in the arrangement of paintings, furniture, and other objects of art will necessitate closing the entire art gallery for a period of two weeks, from Tuesday, May 29, until Saturday, June 9, inclusive. During this period, however, the Library exhibitions and the Arabella D. Huntington Memorial Art Collection will be open.

DOWNTOWN HOLDS FINE \$100 SHOW

The sixth annual \$100 show of works by well known artists associated with the Downtown Gallery, which opened on May 15 for one month, has already proved a marked success. At time of going to press, some twenty-four works, including sculpture, oils and water colors, had been sold—their place being immediately taken by another work of the artists in question.

The gallery reports that "although this annual exhibition has been a customary practice of the Downtown Gallery, the present show is unique in character. The artists, at a recent meeting held at the gallery, agreed that a radical change in the methods of art distribution must be made. Snob appeal and high prices belong to the past. The field must be broadened and prices must meet the low budget of today. Consequently the paintings and sculpture in the \$100 show were selected with no relation to former prices."

Among the artists exhibiting work are Brook, Cikovsky, Davis, Ferguson, Flene, Hart, Karfiol, Kuniyoshi, Laurent, Sheeler, Spencer and Zorach. The show will continue until June 15, when the gallery will close for the summer.

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New Laboratory For Art Research To Be Established

LONDON—A £50,000 art laboratory is to be founded in Britain to carry on research into the best methods of restoring and preserving pictures. It will be the first of its kind in the country and it will be maintained through the £50,000 bequest made by the late Mr. Norman Wilkinson. The following report of the scope and importance of this new laboratory is reprinted from *The Times of London*:

"Though Professor W. G. Constable, the director of the Courtauld Institute, has observed that the proposed laboratory will not be a 'hospital for works of art' the word 'clinic' still holds good to describe its function as that of research rather than treatment.

"The ideal for such a laboratory is that it should be a center where all available knowledge and experience of the kinds indicated can be pooled and compared. That artistic research on the material side needs to be directed and its results checked by general artistic experience goes without saying, but it is highly important that the research itself should be scientifically 'pure.' Experience shows that—in questions of attribution, for instance—it is fatally easy to 'prove' anything by scientific means. What has to be decided in the laboratory is not—to take an illustration from the Courts—whether Bill Sikes was morally capable of pinching the swag, but whether the finger-prints are in fact those of Bill Sikes. In 'reading' the finger-prints, too, there is the necessity for a wide range of comparisons. Fortunately, men of scientific training, when they are left alone, are not as a rule inclined to go beyond their terms of reference, and they are generally aware of the extent to which circumstances alter cases.

"Any fear that research on the material side may be prejudicial to artistic appreciation may be dismissed. It is not, though he may have his opinions, the business of the chemist, microscopist, X-ray, ultra-violet, or infra-red ray expert to pronounce upon artistic quality. That goes by inference. In all that concerns the conservation of works of art the value of laboratory research is that of substituting exact knowledge of how different substances in different relations under different conditions will behave for the rule-of-thumb methods of the mechanical restorer. The necessity for technical artistic training and skill in the application of the knowledge remains.

"But though the line between 'scientific' and 'artistic' research is clearly marked, they are best pursued in close association, and that is the point of having this laboratory at the Courtauld Institute of Fine Art. The work of the priest and the doctor is not the same, but humanity gains rather than loses by their keeping in touch. Is it fantastic to suggest that twentieth as compared with nineteenth century artistic opinion jumps with our growing sense of the close relations between mind and body? What used to be called the 'mechanical' side of the arts is now felt to have an aes-

MODERN MUSEUM'S SUMMER PROGRAM

The Museum of Modern Art announces that its Summer Exhibition of the Bliss Collection, shown in its entirety for the first time, will continue to September 30. In addition there will be a series of smaller shows running two or three weeks each. The one, which opened on May 16 with the main exhibition, is a showing of accessions to the permanent collection of the Museum.

Also opening on the same date was an Exhibition of Modern Housing which occupies the entire fourth floor of the Museum. It consists of models, large photographs, architects' plans, and charts. Some of these were shown two years ago in the Exhibition of International Architecture held at the Museum in the Spring of 1932 under the direction of Philip Johnson. The Exhibition created so much interest at that time that it was sent on a tour of the country and has been seen in fourteen cities during the past two years. It is now being shown here again, in part, because public interest in good housing and slum clearance has so greatly increased. The section of the 1932 Exhibition which is on display includes the "Slums and Super-Slums of New York," the comparison between slum improvement in New York and in Rotterdam, and the Rothenberg Housing Development in Kassel, Germany, where the houses are built in open-ended rows—with light coming from each side—instead of in blocks.

An entirely new project of great local interest is shown in conjunction with the other housing exhibits. One room of the fourth floor is devoted to the showing of eleven charts, with explanatory data, drawn up from the study of a large-scale housing plan for an area of four hundred and eighty-eight acres in Queens, just beyond the Queensboro Bridge. The study was made by a group of five experts—city planners and architects, who felt that the whole problem of housing was too complex for adequate solution by any one technician. These men are Carol Aronovici, Henry S. Churchill, William E. Lescaze, Albert Mayer and Henry Wright.

The Modern Housing Exhibition will be on display for one month. The Queensboro plan charts were recently shown at the New School, which closed its exhibition a week earlier than scheduled to permit the charts to be shown at the Museum of Modern Art in conjunction with the models, plans, and photographs of the other projects.

thetic bearing, because, to quote a recent writer on the technique of painting 'the artist thinks and feels in terms of his materials.' That, to a great extent, we think and feel in terms of our bodily constitution—as it works well or badly on its own lines—is a parallel truth which is now generally recognized. One would say, then, that while the scientific experts in the new laboratory should be left free to pursue their researches without artistic *partis pris* of any kind, art in general will gain by their close contact with researches on the historical and aesthetic sides at the Courtauld Institute."

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Fine Art Society Holds Anning-Bell Memorial Exhibit

LONDON.—An important exhibition of work by the late Professor Anning-Bell is now being held in the galleries of The Fine Art Society, New Bond Street. In addition to the oils, water-colors and drawings which convey a comprehensive idea of his many-sided genius, there are a number of designs for the stained glass windows, which have gone to beautify so many of the most important buildings both in London and in the provinces. The artist's intimate knowledge of architecture enabled him to design with unerring taste for cathedral, municipal buildings and hospital alike, but his best work is perhaps that of a devotional character.

Indeed, a certain reverential quality gives to the artist's stained glass, plaster reliefs and biblical pictures a character that marks him both as a capable artist and as a fine interpreter of mystic and spiritual values. Although he can suggest the simple piety of the humble worshipper, he also has power to interpret the richness and dignity of the later centuries, thus giving his decorations interesting values both in color and composition. His mosaics are characteristic of this quality, as our Houses of Parliament can amply testify.

Though a certain emotional strain runs through Anning-Bell's work, this quality never gets out of hand. There is a holy calm about his scenes at the Sepulchre, just as there is peace in his version of The Annunciation and of the Miracles.

That his lighter artistic moments were also fraught with beauty is instanced by some charmingly gay illustrations of *A Midsummer Night's Dream* and by a number of exquisite landscapes, drawn with great simplicity but with a feeling for nature which endows them with truth as well as with imagination. Altogether this is a very human exhibition and appeals from a number of angles. Sir Eric Maclagan, in writing the foreword to the catalog,



"OLD PARIS"

By SIR DAVID YOUNG CAMERON, R. A.

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speaks advisedly of its value as an opportunity "for the general public to realize how important a contribution this fine artist and craftsman made to the ecclesiastical and decorative art of his country."—L. G.-S.

GOLF TOURNAMENT A GREAT SUCCESS

RYE.—The good fellowship of The Antique and Decorative Arts League, Inc., was again in evidence at the sixth annual golf tournament held on May 16th at the Westchester Country Club in Rye, N. Y. Mr. Edward P. O'Reilly, chairman of the committee, reports that more than fifty members and guests were present, and that competition for the numerous prizes offered was keener than usual. Both the beautiful site of the former Westchester-Biltmore Club and ideal weather combined to give all members a most enjoyable outing.

The Hiram H. Parke Trophy, requiring three victories for permanent ownership, will receive as its initial inscription the name of Mr. Lewis R. Kaufman, who won the honor for the 36 hole low net score. The winner of the 36 hole low gross score was won by Mr. Edward P. O'Reilly, Jr., for the second year in succession. Other winners were Mr. Frederic Newlin Price for the low gross in the morning round; Mr. Roy Grosvenor Thomas for the low gross in the afternoon round; Mr. L. J. Marion for the low net in the morning round; Mr. Lewis Symons for the low net in the afternoon round, and Mr. Hiram Parke, who scored the only "two" of the day.

Second-prize winners were Mr. Harold Holt for his low net score for 36 holes; Mr. M. Parish-Watson for the low gross in the morning round; Mr. H. E. Russell for the low gross in the afternoon round; Mr. L. J. Steigler for the low net in the morning round and Mr. C. Packer for the low net in the afternoon round. The only tie to occur was between Mr. H. Erb and Mr. A. Rudert, Jr., for the 36 hole low gross score.

The donors of the prizes, in addition to Mr. Parke's Trophy, were Mr. Robert Samuels, Mr. Sigmund Wyler, Mr. Edward P. O'Reilly, Mr. James Graham, Mr. James Robinson, Mr. A. M. Carey, Mr. Harold Holt and Mr. Arnold Reuben.

French Painting Of XIXth Century Seen in Glasgow

GLASGOW. — The exhibition of French painting of the XIXth century which Messrs. Reid and Lefèvre are holding during May at the M'Lellan Galleries, Glasgow, is in itself a testimony to the keen interest which the Scotch have for some time evinced in this art. Edinburgh National Gallery boasts the finest collection of French painting to be found in Britain outside of London, while Glasgow Art Gallery owns a small nucleus of the work of early XIXth century French artists. It is, however, in the private collections of Scotland that one finds the really great representation of modern French art—a fact which is a tribute to the often unsuspected warmth of feeling to be discovered in the Scotch temperament which expresses itself in strong emotional reactions to art.

No less than thirteen paintings by Cezanne are on view in the current exhibition, illustrating his development from the age of twenty-eight to sixty. Two paintings of Van Gogh, both of his Arles period, reveal the artist's characteristic expression in figure and landscape. Seurat is seen in well known canvases, "Le Phare d'Honfleur" and "La Baie de Grandcamp," while eight Renoirs range from a flower still life dated 1873 to a study of a bather painted in 1905. The Degas early portrait from the Vollard collection, which was included in the Knoedler show in New York this winter, is shown again, as well as a later pastel.

Other artists represented are Gauguin, Sisley, Toulouse-Lautrec, Manet, Monet, Pissarro, Boudin, Corot, Courbet, Delacroix, Fantin-Latour, Redon and Vuillard—the latter the sole living artist to be chosen.

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AROUND THE GALLERIES

By JANE SCHWARTZ

With summer well on her way, thoughts most naturally swing to the subject of golf. With this view in mind, the Ferargil Galleries have arranged an exhibit of golf prints. This sport, which is generally supposed to have originated in Scotland, has recently been discovered to have been conceived in Holland. The earliest print upon this theme is that of Rembrandt. The most important is the mezzotint printed in color by Willard after L. F. Abbott entitled "Henry Callender." Other contemporary artists who have contributed amusingly are Hassall, and M. R. Woodson, who has etched the national approach to this pastime in Scotland, China, Greece and the paradise of the cannibals. Sears Gallagher, J. Williamson, Walter Tittle, and A. Landeck are also represented in the exhibit.

Others, who prefer art galleries to golf courses during July will find solace in a few summer shows of interest. In addition to that which the Kraushaar Galleries are sponsoring, there is one worthy of consideration at the Milch Galleries. Many artists whose work has rapidly been gaining favor are present, and the display is in general a representative one. Lucille Blanch is again one of the outstanding members and her "Tennis Court" makes use of those highly personal greens to whose freshness she has accustomed us in the past few years. A still life of Maurice Sterne has a purity of color which was formerly at a premium in his canvases. "The Island Light" of Leon Kroll, al-

though skillfully wrought, is too easily put together and the landscape of Edward Bruce hardly escapes from mere prettiness. In contrast to the latter, is an excellent landscape by Gottlieb whose hills and stretches of meadow are deftly organized by passages of darks and lights. The summer scene of George Picken holds together well, as does that of Simkhovitch despite lapses in certain details. The Speight was disappointing in view of the artist's advancement during the last year or so, but there is a cool and dexterous "Shunk's Hill" by Stephen Etnier and an "Arrangement" by Laufman which more than compensate. In pure charm, the tiny "Poppies" by Paul Rohland easily excels.

Another summer show has been hung at the Durand-Ruel Galleries where the French Impressionists are grouped in a most interesting display in which individual examples will be changed from time to time. A little landscape by Sisley and seascapes and market scenes by Boudin are among

the canvases which we most enjoyed. Renoir is well represented by characteristic nudes, landscapes and still lifes of various periods, while Degas also appears in a fine selection of pastels, drawings and oils. Other works which should be particularly noted are the still lifes by Gauguin and Derain, a study of a crouching tiger by Delacroix, the large portrait of Sarah Bernhardt by Alfred Stevens and a pen and ink water color by Alfred Stevens. Friesz, Toulouse-Lautrec, Andre, Laurencin and Canals are also included.

The only one-man exhibits of the week take place at the Marie Sterner and Montross galleries. At the former, Gretl Urban, the daughter of Joseph Urban, is showing her paintings for the first time in this country. Her work with her father in designing costumes and scenery for some of the largest productions of the Metropolitan Opera Company is well-known. In

Miss Urban's easel work, one still feels the influence of stage design, especially in the color. The portraits are notable for a sensitive delicacy in the drawing, while the still lifes show interesting departures in design.

Conway Sawyer, another Archipenko pupil, proves how very different she can be from her professor. While her approach is modern and gives way to many deliberate distortions, elongated forms are absent. What attracts one especially is her gift of wit which finds release in such delicious examples as "Eve . . . and Glad of it," "Fur bearing Animals" and "Self-Conscious Virgin." There is a snap and sophistication to these works which are distinctly of our time. However, in the serious pieces, the sculptress makes use of some very limpid rhythms, excepting, of course, the monumental "Creation of Adam" which one would hardly enjoy encountering in some dark forest.



PAIR OF INCENSE BURNERS

These fine examples of Hosoda ware are on view in the exhibition of Sadajiro Yamanaka's collection which has been extended to June 16 at the Yamanaka Galleries.

JAPANESE, XVIIIth CENTURY

San Francisco To Enjoy Survey Of French Painting

SAN FRANCISCO.—A large exhibition of French painting from the XVth century to the present day is being assembled at the California Palace of the Legion of Honor. Dr. Walter Hell has been fortunate to secure splendid material, not only from American museums, dealers and private collectors, but also from abroad. Outstanding among the contributors is the Louvre Museum in Paris, which is sending no less than eleven paintings, among others such important pieces as the Clouet "Portrait of Henry II," works by Poussin and Claude Lorrain, Chardin's "Benedicite," portraits by Ingres, David and Delacroix, etc. Mr. Jamot, director of the painting department of the Louvre, as well as M. Huyghe, will come out to San Francisco during the exhibition as guests of the Museum. As far as may be ascertained, this is the first instance of the Louvre lending a considerable number of works to an American Museum. A list of the American contributions is not yet completed, but already contains many masterpieces, especially in the modern field.

The interest of the San Francisco public in art matters, rather latent only a few years ago, is developing by leaps and bounds so that the response to this French exhibition is expected to be enormous. It is amazing the way San Franciscans flock to the museums. The last two great shows at the Museum here, the English exhibition in 1933 and the Italian paintings from the Kress exhibition of last January, were each attended by almost 150,000 people in a month. This is indeed an astonishing percentage considering the size of the city, which has no more than approximately 655,000 people.

A review of the exhibition as a whole will be available for a later issue.

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ART VERSUS
GRAVESTONES

What at first sight would seem yet another testimony to a rampant nationalism, is the prohibitive duty levied on all contemporary sculpture entering England from abroad. A charge of 20% of the valuation amounts to a virtual exclusion of all foreign work in this field, since neither the artist nor the dealer can face this initial expense. Such a measure might well be taken as designed to force the British to create a plastic art of their own or do without until the medicine of deprivation shall have had time to take salutary effect.

Were this the case, there might be cause for sympathy, although it would be hard to decide from what part of the world the deluge of masterpieces in this field was to be feared that could blast the opportunities for expression and expansion so precious to the nation. Investigation, however, disclosed that the reason motivating the British government was not one of tender fostering of a delicate plant, but something much less visionary. The difficulty they experience, apparently, is that of distinguishing a gravestone from a work of art.

The problem, then, is changed from one involving the philosophy of nationalism to that perennial teaser "Define what is a work of art?" Leaving it to the logicians to play with this intriguing subject, we turned to that practical institution, the Hudson Forwarding and Shipping Company to find how these United States solve a problem which must have had its difficult aspects.

"Original sculptures or statuary," according to Mr. Jac Friedenbergs, "including not more than two replicas or reproductions of the same, and which are the professional productions of sculptors only, are free of duty under the provisions of Paragraph 1807 of the

Tariff Act of 1930." "Statuary and sculptures of artistic merit," the same authority continues, "not provided for by the above, copies, replicas, or reproductions thereof, valued at not less than \$2.50 each, are dutiable at the rate of 20%, under the provisions of Paragraph 1547 of the Tariff Act of 1930. Marble benches, pillars, etc., on which the carving or sculpture work is infinitesimal, both in regard to value and quantity, the duty is 50%, under the provision of Paragraph 232 of the Tariff Act of 1930."

This definition seems on the face of it to provide a simple solution to an otherwise difficult problem. But there is a catch. The United States is willing to pay several special art appraisers whose job it is to decide such individual cases as present any difficulty; in Great Britain, on the other hand, it is quite the reverse, and hence the deadlock. The dealers are told they may form a committee for the purpose if they wish, but who can expect these men to take hours off from their work to journey the necessary miles to Tilbury docks for the sake of admitting that doubtful commercial commodity, modern sculpture?

Nevertheless, something should be done. Admittedly a form of expression in which greatness is rarely achieved, such works as do come near this goal should be permitted free circulation round the globe. It certainly ill befits

a country that has collected by one means or another a large percentage of the world's masterpieces in the antique field to start an exclusive policy at this late date.

With the American Museums' Association meeting at Toronto on May 30, it might occur to one or more of the representatives to discuss this situation with the distinguished members from the British society of similar nature, whereby museums men might co-operate with dealers by sharing the burden of inspection. Even if we concede that England is fortunate in enjoying the art of two fine sculptors, whose work we also appreciate and collect in this country, it is not too much to ask that she prove equally hospitable to similar talent from our own land, as well as the outstanding contribution to this medium made by France.

Obituary

CASS GILBERT

Cass Gilbert, eminent American architect, died suddenly on May 17 in Brockenhurst, New Forest, England, at the age of seventy-four. Mr. Gilbert had been spending a few days resting in Brockenhurst, before sailing for home,

and it is believed that his death was due to a heart attack.

Known everywhere as the designer of the Woolworth Building, Mr. Gilbert was regarded as "a prophet of the age of skyscrapers," and the many other monuments of which he was the architect testify to his unceasing activity and well merited prominence in his field. When he left New York for his last trip, two important buildings of his design were in the course of construction, the United States Supreme Court building in Washington, D. C. and the United States Court House in New York.

Born in Zanesville, Ohio, in 1859, Mr. Gilbert was educated in public schools at Zanesville and St. Paul, Minn., and at the Massachusetts Institute of Technology. He later received honorary degrees from the University of Michigan, Oberlin and Middlebury Colleges, New York University and Columbia. He was a director of the American Academy of Arts and Letters, a past president of its parent organization, the National Institute of Arts and Letters, a past president of the National Academy of Design, a member of the Royal Academy and an honorary corresponding member of the Royal Institute of British Architects. Chairman of the Council of Fine Arts under President Roosevelt and a member of the Committee of Fine Arts Under Taft and Wilson, Mr. Gilbert won recognition in administrative



"PIETRO PERUGINO"

By PIERO DE MEDICI
 Loaned from the private collection of Howard Young to the Century of Progress exhibition opening soon in the Art Institute of Chicago.

circles. He was one of the founders of the Architectural League and its president, 1913-14, and was president of the American Institute of Architects, 1908-9. He was an honorary member of the Royal Architectural Institute of Canada and a member of the Legion of Honor. In 1929, Mr. Gilbert was one of the seven men especially honored as outstanding in their various professions at the 161st annual dinner of the Chamber of Commerce of the State of New York.

The many structures which Mr. Gilbert designed include, in addition to those already mentioned, the United States Customs House in New York City; the New York Life Insurance Company building; the State Capitol and other buildings at St. Paul, Minn.; the Essex County Court House at Newark, N. J.; the Agricultural Building, Omaha Exposition, 1897; Broadway-Chambers, New York; Art Building and Festival Hall, St. Louis Exposition; Central Public Library, St. Louis; Detroit Public Library; the general plans for the University of Minnesota and the University of Texas, the general plan for the completion of the State Capitol of Arkansas at Little Rock.

Mr. Gilbert also built the United States Treasury Annex at Washington, the Army Supply Base at Brooklyn, the Federal Reserve Bank, Minneapolis; the State Capitol of West Virginia, the United States Chamber of Commerce Building, Washington; the City Hall at Waterbury, Conn., designed in the pure Colonial style; the Union Central Life Insurance Building, Cincinnati; the Gibraltar Building for the Prudential Life Insurance Company at Newark, N. J.; the Academy of Arts Building on West 156th Street, New York, and the New York County Lawyers Association Building on Vesey Street. He was one of the architects of the Union Club, New York, and designer of the Soctus Building in Washington.

Mr. Gilbert was the consulting architect for the Port of New York Authority on the Hudson River Bridge and the Kill van Kull Bridge. He designed the magnificent new buildings of the Supreme Court of the United States at Washington, as well as the United States Court House, New York, and the Seaside Tuberculosis Hospital, Niantic, Conn.

Mr. Gilbert was a member of the National Jury of Fine Arts at the Chicago Exposition and of the National Jury for Architecture at the Paris Exposition in 1900. He was also a member of the commission for selecting the design for the reconstruction of the Military Academy at West Point.

Among his many other activities, he was a member of the Society of the Cincinnati, the Pilgrims, and Alpha Rho Chi. He was a trustee of the Metropolitan Museum of Art. He received gold medals from the Academy of Arts and Sciences, the National Institute of Arts and Letters and the Paris and San Francisco Expositions. His clubs were the Century, Union, University, New York; Metropolitan, Washington; Waterbury, Conn.; Union Interalliee, Paris, and Athenaeum, London.

HOWARD BUTLER

Howard Russell Butler, founder of the American Fine Arts Society, died recently at his home in Princeton, N. J. His passing at the age of seventy-eight brought to a close a life of varied interests, which included multiple careers as Assistant Professor of Physics, a lawyer, president of the Carnegie Music Hall, a landscape artist and the winner of many painting awards.

Mr. Butler pursued his art studies first under Frederick E. Church in Mexico and later at the Art Students' League. During two years in Paris, he worked under Dagmon-Bouveret, Roll and Gervex. His paintings received honorable mention in the Paris Salon in 1886 and medals in the Paris Expositions of 1889 and 1900. He was also the recipient of the Carnegie prize. In 1916 Mr. Butler was elected president of the National Academy Association and vice president of the National Academy of Design. He was a member of the Architectural League, the New York Water Color Club, the Municipal Art Society, the Fine Arts Federation and the Nassau, Century, Lotos and National Arts clubs.

AS THEY ARE

"The Exalted Potentate"

Fighting Ridicule With Egotism Through Forty-Year Struggle Eilshemius' Bad Luck in Art Gives Way to Recognition

By RICHARD BEER

The world has never gaped long over art's shoulder. There is no reason why it should, for the world prefers its romance undiluted and strong in the shape of wars, high finance, skyscrapers, movie queens, airplanes and such. And of all forms of romance, the tamest, to the non-practitioner, is the business of wringing an echo out of wet clay or a box of colors.

Besides, art has always been badly organized. Never for one moment has it ever been able to say exactly what it is. It points triumphantly for a generation or so to a Louis David, and then draws off, shaking its head and muttering dubiously. A few years later it shouts, "Look,—Manet! He's the answer!" And the world, which is patient if a little deaf about these matters, looks, pats art on the back and is just getting ready to say, "Well, I'm glad you've finally made up your mind," when art goes haywire again over Cubism or Gaga-ism and all bets are off. The world returns to such known excitements as politics and pearl-fishing, and art mopes in the corner while its faithful minority of adherents murmur, "There, there! We understand you, if no one else does. That is, we're pretty sure we do."

Thanks to this uncertain conduct, art remains the weak sister of all the professions, abjectly dependent on the whims of capital and chance, and her record for ignoring her most promising children is something that won't bear looking into. Time and again she has left them to starvation and despair while she went prancing off down the road with a smooth-talking gentleman who claimed to be a close relation. Time and again she has mistaken the slick showman for the real article and applauded him fatuously till the passing years put a stop to her nonsense.

Meanwhile a Cézanne sits neglected in Aix, a Van Gogh burns himself out in obscurity and a Millet waits till a chance phrase about ringing bells rouses the public's interest. Then art returns at a gallop, measures the evidence with her latest yardstick, points an accusing finger at the world and clamors, "It's all your fault! You didn't appreciate his genius!"

It is useless for the world to protest that art doesn't know her own mind, that she follows fashion faster than a Paris milliner and that everything would be well if she could once devise a simple and enduring standard for her profession. The inequitable process continues, and the clever, articulate showmen walk off with the honors. They always will: but occasionally the world lights on something that it can grasp without any special interpretation and then there is a rough balancing of the books which sets the clever men wondering and gives art herself a good deal to think about. . . .

Louis Eilshemius cocks an alert gray head and gets ready to talk. "What do you want to know? Facts? I was born over in New Jersey at Laurel Hill Manor, near Newark. Educated abroad in Dresden and Geneva. Dresden's a fairy city. Ever been there? I couldn't help being an artist after living there. Beautiful place. The family wanted me to be a business man, but I wanted to be an artist. You have to start young in order to be a successful artist. I was an infant prodigy. Get the idea? Played the piano when I was sixteen. That was at Cor-

nell. I could make all the girls cry. I had the touch."

His small, slender fingers twinkle through the air with astonishing nimbleness. He sits between two chairs at the end of a long table. The chair on his right is heaped with folded newspapers; the one on his left holds a miscellaneous collection of magazines. In front of him are books, pen and ink for sketching and a tall glass of orange juice which he sips as he talks. Behind him and all around the four sides of the room runs a bewildering series of paintings, every one of them his. Stacks of them stand on the floor. They climb across the top of his piano, the mantel, two book-cases—everywhere that a picture can be balanced—and overflow into an adjoining room.

"Too many of 'em here," he says.

fornia—big cliffs and hills. Different natives there from Samoa—different race. The Maoris. Fine people. They're communists. They've got one big house where they all go and do their cooking. Good idea. We couldn't do that here, though."

The interview is broken at that point by the arrival of visitors—possible purchasers of a painting. He directs their investigation of the stacks from where he sits, and for the next few minutes you have a glimpse of the Eilshemius of whom so much has been written.

"That landscape? Courbet never did anything as fine as that in his life. . . . That one with the town in it? Manet couldn't have done it. I improved on Manet and that school—what d'you call it—the *plein-air* school. Look at the values. . . . That little Diana? I

years he survived something equally bitter—ridicule.

He picks up the thread of his travels when the visitors leave and carries it through Italy, Austria, Hungary and Spain. He remembers the extraordinary beauty of the Hungarian women, the pleasant life in Budapest's cafes and the fine city itself. He goes back to a time when he was nine years old and a strong wind nearly swept him off a bridge in Geneva.

"I was lucky that time. Luck changes. You know that, don't you?"

He went to North Africa, to Biskra and Algiers. He painted in California, Florida, up in northern New York, in the White Mountains and at the Delaware Water Gap. And still there was no recognition either for his painting, his music or his writings.

"Poetry? There's a subject. I've written better ballads than Robert Burns. I've written better poems than Milton. Shakespeare can't touch me. How many things d'you suppose I've written altogether. Guess. Two hundred and fifty! Novelettes? I can beat de Maupassant when it comes to novelettes. . . . And music? I've composed a better funeral march than Chopin, Schumann, Beethoven, Bach,—I had them all at my fingers' ends. I had the touch,—you get the idea? These professionals couldn't play like me. I had the feeling."

Then he relates impressively how in some hotel he experienced the consciousness of another man's death,—an eerie sensation that came to him through the wall,—and how he learned in the morning that his psychic impression had been correct,—that a man had quietly died during the night in the room next to his.

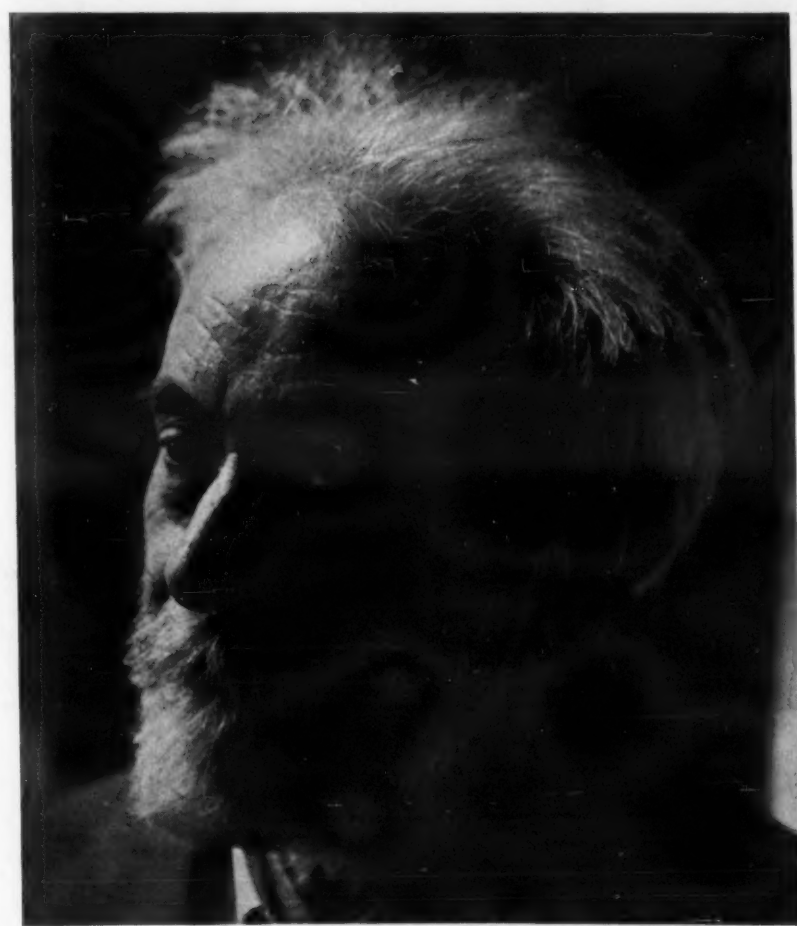
There is no end to Mr. Eilshemius' adventures, but there was an end to his bad luck in art. It changed through a word spoken to a prominent critic by a French artist, at the Independent Show. The nymphs "born in Canton, Ohio, when Canton was a very small town" stopped being so funny. They moved from the sprawling waste of the Independents' home at the Grand Central Palace into a private show of their own at the Societe Anonyme and a number of people began to murmur that there "was something there." They appeared again at the same place and several critics spoke of Eilshemius' distinctly American flavor. A selection of paintings from his vast accumulation was hung at the Valentine Gallery in 1926 and the world started a rough balancing of a long-standing account. . . .

It knew of Mr. Eilshemius, you see. He happened to be a logical person who understood something of the world and the people in it, himself, and he had no intention of watching the world spin past him as it had Cézanne, Van Gogh and countless other artists. Therefore he addressed the world in no uncertain language, and he kept on addressing it, year in and out through the columns of the New York Sun. Amusing letters signed "Dr. Louis M. Eilshemius, M.A., The Exalted Potentate of Painting," prevented the world from overlooking his existence. "The Wonder of The Universe" challenged rival painters to duels with brushes in Madison Square Garden. "The Supreme Parnassian and Grand Transcendent Eagle of Art" spoke his mind on the feeble efforts of his fellow artists and an amused public followed the controversies.

This was something the world could understand without any special interpretation and it admired the fighting spirit that refused to be downed by any amount of ridicule or critical neglect. The world doesn't change much that way. It came to later exhibitions at the Valentine Gallery, and it read a good deal of the story that has been re-written here in papers and magazines and it saw Mr. Eilshemius' photograph in the rotogravure sections on Sunday, and it realized that the man who wrote the funny letters was actually an artist of some importance. Henry Matisse said so,—"un artiste avec un vrai talent,"—and if that hadn't settled the matter, the purchase of one of his paintings by the Metropolitan would.

He hangs in eight museums now,—one of them is the Luxembourg,—and he is included in a great number of private collections. And you hear people discussing him as something of an American Cézanne.

"But," inquires Mr. Eilshemius cheerfully, "if you don't blow your own horn, who's going to blow it for you?" And there the matter rests.



LOUIS M. EILSHEMIUS

Photo by Jay Leyda

"You can't look at pictures that way. Two a week. Not any more than that. Then you can begin to understand 'em. . . . Hm? My adventures? Oh, I had hundreds of 'em. Been killed any number of times. What d' you think of that?"

He tells a tale of Samoa in 1901 and of a German—he thinks—who wanted to murder him for no other reason than racial antipathy. Americans, he says, were unpopular in the islands in those days. The affair went no further than the man's lurking in the shadow of a house with a drawn knife. An interpreter who was with Mr. Eilshemius frightened him away.

"I was in Samoa for three months. The climate was very bad. Rainy and hot. The women couldn't stand it. White women. Did you know that? Couldn't stay there. You had to drink in order to stand it. If you didn't you'd get the fever. Two or three men wouldn't drink. I told 'em to, but they wouldn't. They died in a few days—fever."

He recalls forty Polynesian girls—"every one of 'em Venuses"—streaming suddenly out of the jungle near where he was painting, and regrets that he wasn't able to sketch the whole lot of them. His other recollections of Samoa are mainly concerned with the mixture of races that was making trouble in the islands.

"Well, I went from there to New Zealand. That's something like Cali-

wouldn't take eight hundred dollars for her. What was that painter's name? Tiepolo? You know how much some museum paid him for a Diana? Eight hundred thousand dollars! If they can pay him eight hundred thousand, they can pay me eight hundred. Look at the lines in that figure! Michael Angelo himself couldn't draw like that. . . . That water color with the figures? I did that in Rome. One of those women was a famous singer. I got her to pose for me. I always wait for the model I want. Artists haven't got sense enough to do that today. Where will you find any such water color work as that now? Daubs are what you'll find. Any child can do 'em—take a brush and smear the color 'round. When I did a water color I made a drawing first that was like a fine etching and then I put the color on. It was all clear. Who'll take the trouble to do that today? No one! Art should be fine—all art. That's where it got its name—fine art."

He is rather incredible, but you must remember that the man who is talking waited and worked forty years for anything approaching success, and a man's patience with the world may wear thin during that time. Consider that from 1887, when the Academy accepted a picture from him, down to 1917, when the unprejudiced ground of the Independent Shows gave him a place to exhibit, he lived on his faith in himself and nothing else. The common peril of most artists, financial want, he never had to face, but for

FIVE PER CENT VISION

By ANNE WELLS

Among the more charming aspects of almost any private collection of pictures are the range of quality and the demonstration of a highly personal taste. Either of these features allows for the formation of definite and individual opinions on the part of any interested spectator. Thus, two inspection tours of the Bliss collection, recently acquired by and now on view at the Museum of Modern Art, provided me with a stock of notions, which, in themselves, can have very little value for anyone else. Nevertheless, since I am commissioned to translate into verbal diagrams the process whereby such ideas, right or wrong as they may be, are formulated, they are herewith submitted. It must be added, also, that the first visit to the Bliss collection was enhanced by the running commentary of a discerning connoisseur, whose seeds of wisdom did not hit as fertile ground as they deserved. The second tour was made in the most magnificent solitude with not a whisper from other gallery-goers to undermine my determination to check on what I had heard about the pictures and to shelve temporarily such theses as I could not conscientiously and convincingly follow up for myself. It is the residue that constitutes the substance of the following account.

Perhaps the most important thing that happened was a change of heart with regard to the two Matisse oils, "Interior with a Violin Case" and "Girl in Green." I could not remember a single word that had been said about these particular canvases, but I was weighed down by the conviction that Matisse had a fairly high reputation and in all probability had something to say. I looked at these two paintings for a while and experienced no reaction, so walked away and returned later for a second trial. In all honesty, I had very little hope that I would ever see more than the decorative detail of furniture, wall paper and scenery, so I sat down comfortably in front of the paintings, intending to look quietly for five or ten minutes and if by that time nothing had happened to give up the quest for a while. The mere elimination of strained attention did the trick. I found suddenly that if I banished the chair and violin case from one composition and the figure of the girl from the other, that the scenes commenced to live. There was absolutely no realistic resemblance to any place I had ever seen before, but there was a definite recall of emotion previously experienced. The entrance of the things beyond the window frame into the room, the flooding of sunlight and air and moving trees and flowers into one's consciousness were deeply familiar sensations and I could only wonder at what insensibility hid them for so long. Possibly the decorative detail served to obscure the emotional content—I don't really know. It is highly amusing that the very things indicated by their titles as keynotes of the paintings were the things I had to banish to make the pictures function, but I suspect any means is justified. These particular Matisses are still not very important to me, but they did serve the useful purpose of proving anew that one has to grant a picture time and attention before it can become eloquent.

Cézanne's portrait of Mme. Cézanne, with its listening ears and quivering nostrils, offered an interesting contrast to Modigliani's Anna de Zborowska. In the Cézanne, one almost expects to see the chest rise with the intake of breath, while the dreaminess of the eyes and the determined chin reveal a distinct personality. In the Modigliani, on the other hand, one senses a type of person whose narrowed eyes and pursed lips summarize a recognizable set of traits. The figure has bodily weight and real relaxation, but conveys the impression of being seated in that position for all eternity.

Reassurance that such artists as Degas and Picasso were marvelous draughtsmen is found in the drawings after old masters by the former and the two drypoints and one etching of the latter. The common amateur reaction to Picasso's usual work being that he could not draw, it is a pleasure to see again that he knew all there was to know about drawing but cared more for other aspects of art. The Picasso work is shown in company with color stencils of nine of his abstract designs and the effect is nothing short of

(Continued from page 16)

PARIS LETTER

By Marcel Zahar

The Salon des Artistes Décorateurs is a capital event of the Paris season. It has its own public, a wider and in some ways more directly interested public than that frequenting other exhibitions. For here it is not a question of discovering if this or that young painter has had a happy flash of inspiration, or of confirming a predilection for the work of some accepted master; here the general public learns in what type of chairs and on what shape of sofas men and women of modern tastes prefer to take their ease, what is the fashionable wood and color of the year, and whether a piece of furniture bought two years ago will still pass muster with the élite, or only evoke their ridicule. Moreover, this Salon is not merely exemplary—a lesson and a *Massstab*; it serves to form artistic judgment, too, for it is by way of decorative art that a taste for "pure" art seeps into many a *ménage*. People who stroll around a picture-gallery in timid, uncritical silence, break into emphatic praise (or dispraise) at the sight of "modernistic" furniture. Opinions are formed, and tastes acquired. Our annual salons of applied art play the same rôle in shaping public taste as that which, before the war, fell to the Russian Ballet.

It is clear that, during the past year, the methods of interior decoration have settled down into a relative stability, assured by certain guiding principles. For the previous decade there had been a constant flux of forms, and each successive season brought forth a new avatar. Had a Parisian wished to follow scrupulously this evolution, phase by phase, he would have been under the painful necessity of demolishing the interior decoration of his home every three months or so.

From a purely critical point of view that period, the epoch of decorative transition, was supremely interesting; we watched the creation of a world in the making, the visible genesis of a new decorative art. There was a steel age sponsored with taste and elegance by Mme. Charlotte Perriand; a rationalist age of structural nudity, the *nu intégral* preconized by Le Corbusier; a glacial epoch (five years ago) of chairs composed of slabs of glass; a machine-age when even the jewels took the form of miniature dynamos; the Black Era with its cult of negro fetishes and tomtoms; an age of cubes, of spheres and misapplied geometry. . . . Then, just a year ago, came a radical, not to say dramatic, change. It seemed that our decorators had at long last assimilated the divers ingredients of their art: forms, colors, substances, social requirements, national ideals. In earlier times such an evolution from a primitive to a highly finished style would have needed centuries to see it through; but in this age of speed a few months may suffice for such developments. Our decorative artists have gathered the heterogeneous elements at their disposal, set them in order and assembled them together, by methods that recall sometimes the tessellations of a jigsaw puzzle, sometimes the fusion of chemical solutions. The result may strike a casual observer as merely a reaction against the various "primitive" styles preceding it; but it is far more than that. The quality of the materials employed has been vastly ameliorated and more regard is given the "human" values; humanity has come into its own again. Thus once again man has scored a triumph—future generations may put it on a par with that primeval conquest: the domestication of the horse—he has mastered the machine.

This year's exhibition is memorable in many of its aspects—not the least of which is its air of vernal freshness. It has the glamour of early springtime, a youthful lyricism; everything here is touched with subtle fantasy, yet bathed in that essential *clarté* which is the apanage of all French art. The

What Really Happened

at Burlington House

According to:

Daily Express.

News-Chronicle.

Morning Post.

Sunday Referee.

Sunday Times.

Sunday Chronicle.

News-Chronicle.

Morning Post.

The Times.

Daily Express.

Sunday Referee.

Daily Express.

Daily Telegraph.

Daily Herald.

Sunday Times.

The General Ensemble

It seems a better Academy than usual.

The Royal Academy will open to the public on Monday—and if the weather is dull it will be in harmony with the Exhibition.

The Royal Academy Exhibition this year is without a rival in Europe.

Best to forget about modern art and muster up as much respect as possible for this collection of sterile, petrified paintings.

I believe this to be the best Academy we have had for some years past.

This year's Academy is the worst I have ever seen. It is a national disgrace.

The Liverpool Cathedral Model

Sir Edwin Lutyens' big model for Liverpool's Roman Catholic Cathedral . . . is a generally well-massed piece of architecture which, in its parts, vaguely suggests Russia, North Germany, Rome and the Office of Works.

Some . . . compared the model to a glorified brick-kiln. . . .

To sum up, then, the Metropolitan Cathedral strikes one as a noble architectural conception. . . .

The Picture of the Year

Major Clifford Douglas by Augustus John . . . is the most vital portrait in the Academy.

Undoubtedly the big picture . . . is "Lamorna Birch and His Daughters" by Dame Laura Knight.

Yet wander where you will, the steps of every true art lover must return again and again to gaze in wonder at Sir John Lavery's picture of Mr. Ramsay MacDonald about to have tea. I have not myself been so moved by a picture since I saw "Betty's First Dolly" on a Christmas cover in 1904.

There is no "picture of the year."—R. R. Tatlock.

But there is one painting which might have been the Picture of the Year.

The Picture of the Year is a piece of Sculpture.

—London Time and Tide.

waste land of barren theorizing has been revived by the imagination, and "blossomed like a rose." Abstract, geometrical forms have yielded to the magic of fantasy, and staid technicians have renewed their youth at nature's fountainhead.

Blue is, appropriately enough, the dominant color; walls are clad in silks or brightly patterned papers, and sometimes enlivened by frescos. The windows are hung with pale, diaphanous organdies, set off by darker, richer tissues on either side. Floral patterns have come into their own again.

Flowers, indeed, are everywhere—exquisitely printed on Paule Marot's dainty fabrics (which look like illustrations of a pastoral fairytale), and grouped in the artificial bouquets (composed by Mme. Max-Vibert) which adorn the walls of Kohlmann's dining-room; a rustic *salle à manger* delightfully furnished in polished cherry-wood. Rustic furniture is very much in evidence in this salon; a symptom, doubtless, of the modern "return to nature."

Maurice-Elysée Dufrene, an adept at rural settings, has composed a charming pastoral symphony around a loaf of brown bread, a pat of butter and a jug of cider. The living-room has appended to it a bedroom, like an old-fashioned alcove. The robust but graceful furniture is executed in unvarnished French oak. The patterned fabric ("La Prairie") panelling the walls is worked in a particularly attractive design of tall, luxuriant meadow-grasses, which shows up well against the neutral background of the walls.

Lambert has designed a "Corner of a Naval Club," and thoroughly nautical it looks with its spick-and-span woodwork and comfortable plaited chairs, recalling the late Ruhlmann's famous "Rendez-vous des Pêcheurs de Truites." Similar chairs in plaited straw are to be seen in the Kohlmann exhibit.

Adnet's "Studio" is obviously the work of an accomplished painter. The armchairs, some blue, some white, and the blue-lacquered piano seem like the final touches given by an artist to his canvas. The proportions are skillfully worked out, and the gray-blue background creates an appropriate atmosphere for the ensemble. An interesting and unusual note is struck by the low-brick wall disposed round a recess that includes the fireplace, giving a touch of warmth and intimacy to the room. The wall serves as a back to a comfortable sofa facing towards the fire and garnished with bright-hued cushions. Lelou is carrying on the famous

Ruhlmann tradition of *Somptuosité*. This decorator's style, formerly a trifle pompous and heavy-handed, has acquired a vernal freshness in keeping with the ambience of this year's *Salon*. The walls are pale blue and, in the center of the largest panel, we are given a fleeting glimpse—like a ghostly superimpression—of a cavalcade debouching into a valley. The color-scheme of the room is blue on blue; some of the chairs are blue, and there is a blue rug by Da Silva Bruhns. The carpet is brown and so are some of the chairs. The adjoining bedroom is shaped like a luminous rotunda, and so "precious" is its aspect that we are reminded of a jewel-case silk-lined in blue.

Printz has attempted this year to reconcile beauty with inexpensiveness. He has found an elegant solution of the problem by using furniture designed in flowing, well-proportioned curves. Noteworthy is a table coated with a thin sheath of copper-plating.

Lucien Rollin has skillfully demonstrated that the exiguity of the small, low priced Parisian apartments in which so many of us live today is no impediment to decorative furnishing.

The electric kitchen designed by Laprade and Bazin is the delight of practical French housewives; all the accessories are within easy reach, being disposed against the walls of a U-shaped formation; cupboards, shelves, a sink, an electric clock.

Nothing has been omitted from this *Salon* which may increase the amenities of the modern home, and esthetic creation has accepted the exigencies of practical economies (using that over-worked term in its literal meaning: "the management of the house").

Other exhibits deserving special mention are the wrought iron-work of Paillerat and Subes, Perkel's simple and tasteful lamps, Da Silva Bruhns' carpets which resemble sumptuous high-warp tapestries, silver plate by Tardy, Tétard, Bizouart and, best of all, Georg Jensen, door-knobs, handles and finger-plates by Louis Gigou, some highly original tapestry by Boberman, porcelain plates by Goupy and Jean Luce, Babinet's jewelry, ceramics by Jean Besnard and Mayodon, Labouret's stained glass, Marianne Clouzet's gouaches, Raoul Lactemal's tall and stately jars, Colette Guéden's glass bibelots, Jean Léon's metal mannequins, and Chabert-Dupont's lace.

My list might easily be extended, for the exhibitors of the 1934 *Salon* have aimed at and realized an exceptionally high standard of craftsmanship and beauty in the various fields of decorative art.

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Royal Academy Exhibit Opens at Burlington House

By LOUISE GORDON-STABLES

LONDON.—Though the academic in painting and sculpture naturally predominates at Burlington House this Spring there is a plentiful sprinkling of more modernist work, which gives it a curiously heterogeneous character. This occurs through a variety of influences. There is the output of the Academicians whom circumstances have brought to leaven the ranks; there are the works that have been bought recently under the Chantrey Bequest and therefore entitled to a place in the show, and there are paintings of men who by their inclusion in a number of public galleries both at home and abroad, could hardly be excluded and disregarded.

But any circumstances that bring Epstein's "Head of Einstein" within the portals are to be welcomed. This is a Chantrey acquisition and a very arresting piece of work. Finely modelled and of a pleasanter surface quality than many of his portrait-busts, it is amazingly complete in its characterization. It has the suggestion of scientist, seer, world-benefactor and child, all strangely commingled. Beside it the suave smooth sculpture of conventionalism, surrounding the bronze, appears lifeless and uninteresting.

Then there is Walter Sickert with two portraits, one of Sir James Dunn, so lit that the features have that blurred effect that comes with an object viewed under strong sunlight, the other of a stage representation of Lady Macbeth by Fabia Drake, in which the "floats" have very much the same result. It is a tribute to these works that in some subtle way the suggestion of personality is achieved in spite of the method. We saw it some years ago exemplified in a "Portrait of Sir Nigel Playfair," and here it is,—most surprisingly,—again.

Augustus John sends but one contribution, a portrait,—and that an unkind one. The Major Douglas, whom it represents, bears after his name many letters indicative of distinction, but the portrait does not suggest intelligence as a prominent characteristic. But it has undeniable life, a point which perhaps makes the delineation even more poignant.

If we except the Portrait of His Majesty, King George by Oswald Birley, this year's Royal Portraits show a distinct advance towards something more vital and human in this branch of portraiture. The Birley canvas, with its feebly painted dress and accessories, lacks any sort of distinction; it is the sort of picture of which our public places are already full. But Simon Elwes' portrait of the Princess Royal is in quite another category. Beautiful in color and drawn with a real feeling for line, it is a work that can stand on its own apart from its subject. And it is interesting to note that Birley when depicting the Duchess of York, has concentrated on the decorative side rather than on the regal aspect of his theme, and consequently succeeded in producing something that is both live and pleasing to the eye. But perhaps one of the most entertaining and original portraits in the show is one by Rex Whistler of Tate Gallery fame, of the Misses Ward, seen against a landscape background such as one associates with an Italian Primitive, and grouped in XVIIIth century style with a black boy serving lunch from a definitely XXth century luncheon hamper. The daring conglomeration of details finds itself completely justified in its results.

Mrs. Dod Procter, who has just been elected an Academy Associate, (she is only the third woman to be thus honored,) sends a study of "Light Sleep," rather reminiscent of her original Academy success, "Morning," a sculptural version of a recumbent woman, very solidly designed.

While the "picture that tells a story" has declined, there is quite a considerable sprinkling of the puzzle-picture, which may be taken symbolically, allegorically or in fact in any manner save the simple and direct. Stanley Spencer, now an Associate, not only sends a number of this calibre, but has positively given rise to a host of imitators. His graveyard scenes are only one degree more macabre and strange than his Swiss fairs. All make good wall decoration, and would prove less mentally disturbing, if more comprehensible.

If Orpen is missed, his mantle has

FOREIGN AUCTION CALENDAR

LONDON
Christie's

May 30—Paintings and drawings by old masters.
May 30—Old English silver plate.

Sotheby's

May 28-30—Autographs and manuscripts.
May 31—An important panel of Gothic tapestry, the property of Edson Bradley, also decorative objects, porcelain, French and English furniture.

June 1—Paintings by English XVIIIth century masters from the estate of A. J. Sulley.

June 1—Weapons and antiques.

June 4—Illuminated mss., the property of the late Col. Henry Howard, and others.

VIENNA

Dorotheum

May 28-30—Costumes and weapons.

COLOGNE

Lempertz

June 19-21—The Leiden armor collection.

BERLIN

Lepke

May 29-30—The Mosse collection.

Max Perl

May 28-29—Books and graphic art.

FRANKFORT

Hugo Helbing

May 31—The collection of General Consul R. von Mumm.

June 1-2—The Jay collection and art from the Binding estate.

COPENHAGEN

Winkel & Magnussen

May 28-29—The painting collection of Chr. Tetzen Lund.

PARIS

Gal. Charpentier

May 29-June 1—The library of H. Beraldi.

been adopted by others, who have obviously been influenced by his technique, his methods of lighting a portrait, his insistence upon decorative detail. Of such is Harold Knight, by whom there is some striking work.

In an Academy in which there is comparatively little work of outstanding merit, it is good to come across something that breaks new ground. It was an original idea on the part of Egerton Cooper to paint "Derby Day, seventy-seven years after Frith," a large canvas planned largely on the lines of that in The National Gallery, but showing us how the scene now appears under the latter day conditions. That the painter has developed the joke by painting in the names of some of his confrères on the bookies' stands, only adds to the entertaining suggestion of high spirits that the composition conveys.

A fine model of the new Liverpool Cathedral by Sir Edwin Lutyens is large enough to convey an excellent notion of the general character of this imposing piece of work. The miniature scale of Jagger's figure of Christ on the other hand, is too reduced to suggest its effect above the central entrance, but sufficient is seen to enable one to realize what a dignified conception the whole building typifies.

GROSZ EXHIBIT HELD IN PARIS

PARIS.—Georges Grosz, who is giving an exhibition at the Billiet Gallery, might be described as a confirmed window-gazer. We picture him posted at his window, gazing down at the sidewalk, and from his vantage-point subjecting passers-by to his ironic scrutiny. He has an eye for personal peculiarities, for all that demarcates the individual from the clan, and brings these out so thoroughly that the man's more conventional aspects are overshadowed. He shows us people as they really are, their private selves, not as they wish to seem—with devastating results. Indeed it sometimes seems that the window through which he gazes is convex or concave, so curious is his vision of mankind! For his still-lives Grosz appears to be adopting the color-schemes and composition of one of our *avant-garde* French schools of painting, and, in a vein of somewhat labored elegance, to be coquetting with surrealism. We much prefer Grosz the window-gazer, "bringing down" his unconscious quarry, the man-in-the-street. —M. Z

AMERICAN WORK ON VIEW IN VENICE

At the invitation of the Administrative Committee of "La Biennale di Venezia" and through the courtesy of the Grand Central Art Galleries, owners of the American Pavilion, The Whitney Museum of American Art represents the United States in the XIXth International Biennial Art Exhibition. Held in Venice, Italy, from May 12 to October 12 the Biennial embraces the contemporary artistic production of all the leading countries in the world.

The complete list of items, all drawn from the permanent collection of the Whitney Museum, which constitute the American exhibit, follows:

Paintings in oil.—Gifford Beal, "Fisher-man"; Thomas A. Benton, "The Bear"; Isabel Bishop, "Combing Her Hair"; Arnold Blanch, "Portrait of a Woman"; The Port of Kingston; Lucile Blanch, "Flowers"; "The Loing near Moret"; Peter Blume, "Light of the World"; Louis Bouche, "Stamford Harbor"; Alexander Brook, "Beach Houses"; "Girl with Flower"; "The Red Jacket"; Edward Bruce, "Industry"; Charles Burchfield, "Winter Twilight"; Vincent Canade, "Self Portrait"; Francis Criss, "Astor Place"; John Steuart Curry, "Baptism in Kansas"; Andrew Dasburg, "Apples"; Stuart Davis, "Place Radeoup"; Charles Demuth, "My Egypt"; Guy Pene du Bois, "Woman with Cigarette"; Ernest Pienne, "Nocturne—34th Street"; Emil Ganso, "Still Life"; William J. Glackens, "Fete de Suquet"; "Parade, Washington Sq."; Harry Gottlieb, "Winter at the Maverick"; Edward Hopper, "Early Sunday Morning"; Morris Kantor, "Laurel"; Bernard Kariol, "Boys and Ponies"; "Hilda"; Rockwell Kent, "The Crapper"; Leon Kroll, "Babette"; Max Kuhn, "Main Street, Gloucester"; Walt Kuhn, "The Blue Cloud"; Yasuo Kuniyoshi, "The Twist Loaf"; Ernest Lawson, "Winter on the River"; Luigi Lucioni, "Jo"; Henry Lee McFee, "Crow with Peaches"; "Negro Girl"; Reginald Marsh, "Why not use the 'L'"; Henry Mattson, "Marine"; Jan Matulka, "Arrangement with Phonograph"; K. H. Miller, "Shopper"; Georgia O'Keeffe, "The Mountain, New Mexico"; Joseph Pollet, "Red Barn"; Henry V. Poor, "Autumn Fruit"; Louis Ribak, "Self Portrait"; Paul Rohland, "Bouquet of Poppies"; Charles Rosen, "Car Shops"; Katherine Schmidt, "The Snake"; H. E. Schnakenberg, "Conversation"; Charles Sheeler, "Interior"; "River Rouge Plant"; Eugene Speicher, "Girl's Head"; "Portrait of Fira Barchak"; Niles Spencer, "The Green Table"; Maurice Sterne, "Mother and Child"; Herman Trunk, Jr., "Mount Vernon"; Allen Tucker, "Baker's Island"; Nan Watson, "Fruit in Blue Jar"; Max Weber, "Chinese Restaurant"; Arnold Wiltz, "Reconstruction."

Watercolors.—George Biddle, "Bathing Scene"; Lucile Blanch, "Clowns"; Aaron Bohrod, "Chicago Suburb"; Charles Burchfield, "Ice Glare"; Stuart Davis, "Myopic Vista"; Andrew Dasburg, "Spring Landscape"; Charles Demuth, "August Lilies"; Nathaniel Dirk, "Lighthouse"; Stevan Dohanos, "Pigeon Roost"; Thomas Donnelly, "The Village"; Mabel Dwight, "Deserted Mansion"; Bertram Hartman, "Telephone Building"; Eugene Higgins, "Destruction"; Edward Hopper, "Lombard's House"; Georgina Klitzgaard, "Ice House, Nantucket"; Jean Liberte, "Mother Lore"; Charles Locke, "The Terrace"; John W. Lockwood, "Plaza—Grey Day"; John Marin, "Sunset"; Hobson Pittman, "Near Bristol"; B. Robinson, "The Club"; Paul Rohland, "Street with White Houses"; H. E. Schnakenberg, "SS San Lorenzo"; Charles Sheeler, "Bucks County Barn"; Joseph Stella, "Still Life—Fruit"; Max Weber, "Summer"; John Whorf, "Rainy Day"; Grant Wood, "Dinner for Threshers" (Sections 1 and 3); William Zorach, "Maine Landscape."

Etchings.—Peggy Bacon, "The Ardent Bowlers"; Edward Hopper, "The Locomotive"; "Night Shadows"; Reginald Marsh, "Ernie R. R."; John Sloan, "The Lafayette"; "Up the Line, Miss?"; "The Man Monkey"; Harry Wickey, "Hudson River Landscape."

Fifteen nations in all are represented by thirteen hundred artists and four thousand works in this exhibition which is considered an important demonstration of artistic tendencies in the world today. For the first time, Austrians and Greeks are among the exhibitors and it is announced that the next exhibition will witness the participation of Scandinavian, Bulgarian and probably Latin-American artists. In addition to the display of contemporary art, there is also an exhibition of XIXth century paintings from Italy, Austria, Belgium, Czechoslovakia, France, Germany, Britain, Holland and Spain, as well as a showing of contemporary decorative art, representing many nations.

SAILING NOTES

With the close of the New York art season at hand, many of the leading dealers have already departed for foreign shores while others have booked passage for early sailings. The *S. S. Olympic*, which left New York on May 17, carried Mr. and Mrs. Abris Silberman, who plan to spend the summer in Vienna, Paris and other European centers. Two days later, Mr. Stevenson Scott and Mr. Felix Wildenstein departed on the *Aquitania*, while the passenger list of the *Ile de France*, sailing today, includes the names of Mr. Joseph Brummer, Mr. Dikran Kelekian and Mr. Harry Sperling.

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Cincinnati Reports Future New Wing And Work of 1933

CINCINNATI.—During the year 146,509 people visited the Museum; of this number 36,628 came for educational work. We lost 135 members but gained 155 new members, so that at present our membership stands at 890. These figures both in attendance and membership show an increase over the preceding year. It might be interesting to call attention to the fact that the Taft Museum during the past year had an attendance of 40,958, of which 8,955 came for educational work. In all then, 187,467 men, women and children in Cincinnati have taken advantage of what our two museums have to offer. I should also say that the increase in attendance comes largely through educational work. By this I mean that the classes, lectures, changing exhibitions, and library facilities are our most vital means of attracting the public.

It is, I think, fitting that I should call attention to paragraphs which appeared in last year's report. The administrative expenses of the Museum are met by the following:

| | |
|--|-------------|
| Income from Unrestricted Endowment | \$31,093.21 |
| Annual Membership Subscription | 7,731.00 |
| Cincinnati Institute of Fine Arts | 12,500.00 |
| Guarantors for the Five-Year Fund | 30,700.00 |

It will be noted from these figures that the contributions of the Institute of Fine Arts and our guarantors are in excess of the money received from endowment funds and annual subscribers. We are now in the fifth and last year of our subscriptions to the Five-Year-Fund for maintenance of the Museum. These men and women are, in a large way, responsible through their generosity for the development of the professional work carried on at the Museum. I wish, therefore, to take this opportunity to thank again the following friends:

William H. Chatfield, Alfred M. Cressler, E. W. Edwards, John J. Emery, Maurice J. Freiberg, Herbert Greer French, James N. Gamble, Frederick A. Geier, Miss Mary Hanna, Miss Ruth Harrison, Charles L. Harrison, Frederick W. Hinkle, Mrs. George Hoadly, Mrs. John R. Holmes, Miss Mary E. Johnston, Richard K. LeBlond,

Charles J. Livingood, Mrs. Charles S. Moch, Mrs. Joseph S. Neave, Mrs. James H. Perkins, Dr. Allyn C. Poole, Col. William Cooper Procter, Ralph F. Rogan, Roger Kemper Rogan, Murray Seasongood, William T. Semple, Mrs. Rufus B. Smith, Mrs. Charles P. Taft, George H. Warrington, Charles F. Williams, Russell Wilson, Harry F. Woods.

It is obvious, I think, from the above statement that if the Museum is to continue to serve the people of Cincinnati in a progressive and increasingly helpful manner some method of increasing the endowment of the Museum and the membership will have to be developed. The Trustees are deeply grateful to the members of the Museum who have stood by us during difficult years. The cooperation of all of our friends gives us

renewed enthusiasm. However, like all healthy, growing organizations, we are anxious to do more. At present we are trying in every way to save money and at the same time not to curtail our activities. The following figures should be of interest. In 1933, 527 talks were given by members of the staff; 5 lecture courses were held; 18 outside lecturers were included in the program; 60 outside talks were given by members of the staff; 12,000 children came for the free classes and classes for children of members; 6,534 people made use of the library.

During the year the Museum received important gifts from Mrs. Daniel H. Holmes, Miss Mary Hanna, The Cleveland Print Club, Madame de Chambrun, Mrs. Buckner Wallingford, and Dr. Allyn C. Poole. Important acquisitions

in the library were due to the generosity of Mrs. Daniel H. Holmes, Miss Katharine V. Gano, Mrs. Howard E. Wurlitzer, Miss Henrietta Wilson, Mr. Henry Gruesser, and The Cincinnati Print and Drawing Circle. I also take this opportunity to thank the other numerous donors to the Museum and the library.

On June 1 Miss Grace McCann resigned to marry Professor Sylvanus Griswold Morley. On October 15 Mr. Francis Waring Robinson was appointed Assistant Curator.

Of great interest to the friends of the Museum is the new Alms Wing. Plans for this were started late in the year through the cooperation of Judge William H. Lueders, Mr. Edward H. L. Haefner, and Mr. Charles F. Williams. This wing will provide the Museum



"WOMEN AT THE BEACH"

Loaned by Wildenstein & Co. to the Century of Progress exhibition opening in June at the Art Institute of Chicago.

By MANET

New Accessions Are Announced By Minneapolis

MINNEAPOLIS.—A decorative panel of Cupids with Astronomical Instruments by Fragonard has been acquired by the Institute of Arts. The artist's "verve, his gaiety and his delightful insouciance combine to make a picture which awakens in the observer recollections of a time he has never known. It is not one of Fragonard's great paintings. Probably it was dashed off as an upper door panel for the salon of one of the intellectuals who cluttered Paris during the XVIIIth century, but it contains much of his philosophy. . . .

"It was panels such as these—incidental panels that probably served as accessories to more elaborate paintings—that made Fragonard the fashionable decorator of XVIIIth century salons. . . .

"The general tone of the panel now in the possession of the Museum is not unlike the series of panels which came into the Frick from the Morgan collection several years ago. These are sometimes known as the Fragonards of Grasse, since they came from the artist's house there. . . .

"Louis Réau, who attributes this panel to Fragonard, remarks that Fragonard painted in this genre some upper door panels for the chateau of La Pompadour at Bellevue near Paris, and thinks it probable that this is one of a similar series."

Other additions to the collections of the Museum comprise Bellows' "The Harbor," a painting of Monhegan coast in Maine, and a Ch'ien Lung coral carving of the Chinese deity Hsi-Wang-Mu with attendants, given by Mr. and Mrs. Augustus L. Searle. The May Bulletin announces yet further accessions in the form of a portrait of an unknown man by Henri Jolivet; "Still Life and Trees" by B. J. O. Nordfeldt and a painted side chair of the Venetian XVIIIth century.

with an adequate lecture hall, a library, and much needed gallery and office space. We plan to duplicate at the eastern end of the building the present western wing and to follow as nearly as possible in the exterior architecture the original plans of James W. McLaughlin. This should prove a balanced and dignified façade expressive of the age of our institution. The interior, naturally, will be arranged to accommodate the modern activities of a progressive museum.

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Museum Directors To Hold Convention At Toronto, May 30

WASHINGTON—The planning of art museum buildings will be the subject of a symposium at the annual meeting of the American Association of Museums at the Royal Ontario Museum, Toronto, May 30-June 1. Five architects will take part in the discussion: Robert B. O'Conner, of the firm of Morris & O'Conner, architects of the new Avery Memorial Museum at Hartford, Conn.; Clarence Stein, architect of the Wichita Art Institute, Wichita, Kansas; William Platt, associated with the late Charles A. Platt, architect of the Addison Gallery of American Art, Andover, Mass.; Paul Philippe Cret, associate architect of the Detroit Institute of Arts; and Alfred Chapman, architect of the Royal Ontario Museum. Charles R. Richards, executive vice-president of the New York Museum of Science and Industry will preside at the session, which will be held the morning of Thursday, May 31.

The meeting will be international in character with a British delegation of seven speakers, headed by Hon. S. F. Markham, former member of Parliament and Empire Secretary of the Museums Association of Great Britain; about twenty speakers from Canada; and seventy-five speakers from the United States.

The first morning, May 30, will be devoted to a consideration of museum conditions in Great Britain, Canada and the rest of the British Empire, and the United States. Frederick P. Keppel, president of the Carnegie Corporation of New York will preside. Mr. Markham will speak for the British Empire; E. W. Wignall, secretary of the Museums Association, for Great Britain; Eric Brown, director of the National Gallery of Canada, for Canada; and Laurence Vail Coleman, director of the American Association of Museums, for the United States.

A general session on Friday, June 1, will feature a discussion of the recent extraordinary rise of history museums in the United States. Hermon Carey Bumpus, chairman of the Educational Advisory Board of the National Park Service, will preside. Verne E. Chatelain, chief of the division of history of the National Park Service, will speak for the Federal Government and will outline the work in the National Historical Parks and National Monuments; H. J. Eckenrode, director of the division of history and archaeology of the Virginia State Commission on Conservation and Development, will speak for the States and will describe particularly the recent extensive developments in historical restoration in Virginia; George M. Wrong, professor emeritus of history at the University of Toronto, will speak for the historians; Arthur C. Parker, director of the Rochester Museum of Arts and Sciences, will speak for the historical societies; and Leicester B. Holland, chief of the division of fine arts of the Library of Congress, will read a paper on the recent rapid rise of historic house museums.

Eleven sections will hold simultaneous sessions on the afternoons and evenings of the three-day meeting. Among these will be the Art Section and the Art Technique Section. The Art Section, presided over by Professor Paul J. Sachs of the Fogg Art Museum, Harvard University, will hear papers by Charles R. Morey, chairman of the department of art and archaeology of Princeton University, on "Research in



"TORSO" (MARBLE)

By DUNCAN FERGUSON

Included in the \$100 Exhibition now current at the Downtown Gallery.

Decorative Arts;" Francis Henry Taylor, director of the Worcester Art Museum, on "Connoisseurship in the Older Generation of Collectors and Its Implications for Present-Day Research;" Philip N. Youtz, director of the Brooklyn Museum, "Scientific Basis of the Art Museum;" Gordon B. Washburn, director of the Albright Art Gallery, Buffalo, on "Basic Limitations of Our Approach to Art;" Henry W. Kent, secretary of the Metropolitan Museum of Art, "Salomon's House;" L. Earle Rowe, director of the Museum of the Rhode Island School of Design, "Opportunities for Research in Art Museums;" and a paper on a subject to be announced, by H. W. Maxwell, director of the Museum and Art Gallery of Bristol, England. The Art Technique Section will hold two sessions, under the chairmanship of Edward W. Forbes, director of the Fogg Art Museum, at which the speakers will include: C. T. Currelly, director of the Royal Ontario Museum of Archaeology; Colin G. Fink, professor of electrochemistry at Columbia University; Rutherford J. Gettens, chemist of the Fogg Art Museum; Maximilian Toch and Eleanor W. Kotz of New York; Arcadius Lyon, restorer of the Fogg Art Museum; George L. Stout, keeper of the Ross Study Series, Fogg Art Museum; and G. T. Oliver of Boston. The other sections are Education, public relations, science, technical (taxidermy), superintendents, radio, history, university, and the museum librarian's group of the Special Libraries Association.

The meeting will close with the annual dinner Friday evening, June 1, at which addresses will be made by Paul J. Sachs, president of the Ameri-

can Association of Museums; Hon. S. F. Markham; H. J. Cody, president of the University of Toronto; and Miss Marion Frost, curator of the Museum and Art Gallery of Worthing, England. Henry W. Kent, secretary of the Metropolitan Museum of Art will be toastmaster.

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DECORATORS VIE IN FLOWER SHOW

An exhibition in which eight prominent members of the Decorators Club are participants under the auspices of the Woman's Division, Architects' Emergency Committee, opened on May 24 in conjunction with New York's first outdoor flower show in the Sunken Plaza of Rockefeller Center. Through the courtesy of the Empire Galleries, the exhibition remains on view in its ground floor galleries in the British Building until May 31.

The subject of the exhibition is a special prize competition for arrangements of the Architects' Tea Set, the china service with historic drawings, which is produced for the committee of architects' wives and is being sold nationally to raise funds for needy members of the architectural profession. The judging will be based on the general effectiveness of the arrangements, the color harmony of linens and flower arrangements with the china constituting an important factor. The competing decorators are Mrs. Ehrlich, Nancy McClelland, Mrs. Forbes McCreery, Ethel A. Reeve, Lucile Schlimme, Miss Sparks, Mrs. Kenneth Torrance and Mrs. Grace Wood.

The Committee of Judges for the event consists of Miss Emma Martin, chairman of the City Gardens Club exhibition; Mrs. George Waller Blow, chairman of the Tea Set Committee for the Women's Division; Miss Ethel B. Power, former editor of *House Beautiful*; Mr. Reginald Townsend, editor of *Country Life*; and Mr. William Lawrence Bottomley, architect. The cash prize is to be presented by Mrs. Frederick L. Ackerman, first vice-chairman of the Women's Division, a decorator and former head of the Decorators Club.

Color harmony is of foremost interest, too, in the garden exhibition designed by Isabella Pendleton, landscape architect. Spreading fan-like from the base of a fountain, the garden resembles a mosaic of flowers with thousands of massed flowering plants, white pebbles and green boxwoods used to carry out the color scheme created by F. Luis Mora, portrait painter.

Modern Museum Receives Art Gifts Of Varied Works

The Museum of Modern Art announces the following accessions to its permanent collection of sculpture, prints and drawings:

Sculpture: "Kneeling Woman," granite, by Ahron Ben-Shmuel, the gift of E. M. M. Warburg; "Picador," wrought iron, by Pablo Gargallo, gift of A. Conger Goodyear; "John Marin," bronze, by Gaston Lachaise, anonymous gift.

Prints: "Mayor LaGuardia," lithograph, by Peggy Bacon, anonymous gift; "Girl Combing Hair," drypoint, and "Self Portrait," drypoint, by Max Beckmann, the gifts of Paul J. Sachs; "Girl's Head," drypoint, by Max Beckmann, gift of J. B. Neumann; "Self Portrait," lithograph, by George Biddle, anonymous gift; "Early Morning," lithograph, by James Brooks, anonymous gift; "The Red Beret," linoleum in color, by Isami Doi, anonymous gift; "The Harbor," woodcut, by Lyonel Feininger, gift of Paul J. Sachs; "Christmas," lithograph, by George Grosz, gift of Paul J. Sachs; "Tight Rope Walker," color lithograph, by Paul Klee, gift of Cary Ross; "Portrait of Max Reinhardt," lithograph, and "Woman in a Garden," lithograph, by Oskar Kokoschka, gifts of Paul J. Sachs; "Old Man with a Noose," woodcut, by Kathe Kollwitz, gift of E. M. M. Warburg; "Two Women," color woodcut, by Max Pechstein, gift of Paul J. Sachs; "Lords of the World," lithograph, by George Scholz, gift of Paul J. Sachs; "Carolina Low Country," lithograph, and "Louisburg Square," lithograph, by Prentiss Taylor, anonymous gifts; etching by Kristians Tonn, gift of Henry Russell Hitchcock, Jr.

Drawing: "Seated Nude," red crayon, by Andre Derain, gift of Mrs. Meredith Hare; "Creation of the Sun and Moon," crayon drawing from "Genesis" series, by Charles L. Goeller, anonymous gift; "The Blue Plume," pastel, pencil and watercolor, by Marie Laurencin, gift of Mrs. Meredith Hare.

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Recent Additions To the Collections Of Fogg Museum

CAMBRIDGE. — Among the recent acquisitions of the Fogg Museum, according to the *March Bulletin*, is a fine example by Jacopo da Ponte, called Bassano. The subject represented is "The Adoration of the Magi." The picture, which is painted in oil on canvas, was once in the Ventura Collection and was purchased for the Museum, at Milan in 1932.

"The whole work has the characteristic jewel-like color of Bassano and late Venice," Arthur K. McComb's article in the *Bulletin* reports. "It is also typically mannered work out of the significant moment between the Renaissance and the Baroque as we can see from the elegant elongation of the figures, and from the frequency of parallel directions in the composition... and from the characteristic crossing diagonals in the composition, diagonals which in no case carry the eye far into the picture space before it is brought back to the surface by some very conscious and meaningful curve. ... This organization on the surface was of course characteristic of Italian composition between about 1530 and 1590.

"Our picture in fact probably dates from about 1565 and belongs to the period of Bassano's career when he felt the influence of Parmigianino, the most powerful mannerist of all North Italy, and also not improbably that of Schiavone, who himself belonged to the same general movement. In both Schiavone and Bassano we find Venetian color combined with an imitation of Parmesan forms. Another, and no doubt the original, version of the Fogg picture is preserved in the Staatsgalerie in Vienna.

"Of this Ridolfi writes (1648) that Bassano 'volle imitare la leggiadra del Parmigianino con esquisito colore.' This just comment applies equally of course to our picture, except that in the Vienna version the robe of the first King is a more brilliant green.

"The Vienna Adoration has been attributed by Cossio to Greco, following a suggestion of Berenson. This theory was seconded by Mayer, but rejected by von Loga and von Hadeln. Later Mayer gave up his previous opinion, stating that it was more than uncertain whether the attribution to El Greco of the Vienna Adoration of the Magi or of the various copies and variants of this composition was justified. He points out that none of the various Adorations of the Magi or of the Shepherds, in Vienna, Rome, and elsewhere, are signed, whereas it was Greco's habit in his early period (which alone can come into question here) to sign his works. Berenson, too, in his new Lists includes the Vienna and Corsini pictures among Jacopo's works.

"There is of course no reason why El Greco should not have known Jacopo Bassano and his works in Venice, or even in Bassano itself. Such reasoning however is entirely in the nature of supposition. And in the absence of any precise historical information as to their relation, it seems unnecessary to take a whole group of works, traditionally assigned to Bassano, away from him. Both Greco and Bassano were of course Venetian mannerists. Both as sensitive artists were susceptible to the new manneristic ideas then in the air all over Italy. This much we can say but the balance of critical opinion is today heavily against the notion that the picture in question, and consequently the Fogg picture, are by the Spanish master. Equally unlikely is the theory that the Adoration at Vienna (and consequently our picture also) is by Leandro da Ponte, one of Jacopo's sons, whose style was drier, stiffer, and inferior to Jacopo's and who could never have achieved the warm glow and rich Venetian color of the painting in the Fogg Museum."

The Museum has also recently acquired a section of the predella of an altarpiece, undoubtedly from the hand of the XVth century Catalan painter,



"THE HUNTERS" By RANDALL DAVEY
On view at the Ferargil Galleries.

Luis Borrassá. This panel was bought from a private collection in Barcelona, but since it is said to have come originally from Tarrasa it may belong to the documented retablo of St. Peter by Borrassá, parts of which are preserved in that town. The picture is the more important as an addition to the Fogg Collection of Spanish painting in that it is the first example from the hand of the master to enter an American museum.

The basis for attribution of the panel to Borrassá is exceptionally sound. The case is set forth in the recently published fifth volume of Professor Chandler R. Post's *History of Spanish Painting*, and is briefly reviewed in

Mr. Frederick R. Grace's article in the *Bulletin*.

"There is an additional section of this predella still privately owned in Barcelona, in which Christ appears at the right and St. Catherine at the left. Since Our Lord in the panel holds a scroll reading, 'Hic est corpus meus' and John the Baptist, in the Fogg panel, carries a similar scroll reading 'Ecce agnus Dei qui tollit,' it is obvious that the two figures originally framed the tabernacle. The contract for Borrassá's lost altarpiece at Glionella calls for the representation of these two figures in exactly the same way. Furthermore, on the piece of a predella from Seva in the museum at Vich, by

Borrassá or an immediate follower, Christ is thus depicted beside the tabernacle."

Mr. Post continues his discussion of the predella with references of the stylistic likenesses to the retablo of St. Peter at Tarrasa and St. Clara at Vich, both documented works by the master. He then proceeds to an analysis of the artist's development from the stiff and tight manner of his early period, through the increased monumentality of the persons represented, the increased finesse in drawing, and finally the complete adoption of the International style.

"The retablo of St. Peter at Tarrasa, of which the Fogg panel very probably formed a part, was painted in the year 1411, midway in the course of the master's development. In this altarpiece there is little of the tightness observed at Guardiola. Our Lord is no longer frontal in representation, but slightly turned toward the right, and the deep chiaroscuro of the modelling of his countenance imparts a splendid monumentality to the figure. But as yet there is little of the refinement of drawing visible. There is, however, a characteristic delicate treatment of the mouth, with the lips slightly pulled down at the center, a development perhaps, of the quaint 'archaic' smile seen on several figures at Guardiola.

"It is certainly to this phase of the artist's career that the Fogg panel belongs. St. John the Baptist, for all his strange, greenish complexion, is a figure nobly modelled, and we seem to catch in his gloomy countenance a reflection of the sullen attitude of the Tarrasa Pantocrator. There is no frontality or stiffness in the representation. Once more we find that the refinements of drawing around the eyes are lacking, but the mouth and that of the St. Barbara are drawn with the same pulling down at the center mentioned above. Furthermore the principles of the International style, while present in the brilliance of the contemporary French robe of St. Barbara and the genre touch of the camel's head hanging from St. John's garment, have not yet absorbed the artist's attention to the extent apparent at Vich. The type of the St. Barbara is still basically Sienese. Gudol remarks upon the greater crudeness and intensity of the colors at Tarrasa in contrast to the softer, more harmonious tones employed at Guardiola and Vich, a condi-

FIVE PERCENT VISION

(Continued from page 11)

alarming. The vigor and intense suggestion of every line in his etching and the superb economy of means employed in conveying each movement, thought and emotion, leave one wondering what makes an artist of such capacities turn to work of decorative nature. It occurred to me that if a sculptor could translate into his medium the eternal beauty of the mother and child relationship as expressed in Picasso's drypoint, "The Bath," a very satisfying work might result.

The surging life of the Renoir colored lithograph, "Playing Ball," the delicate and beautifully compact organization of the Cézanne watercolor, "The Bridge at Gardanne," and the relaxed and monumental quality of his oil, "The Bather," the sympathetic realism of Daumier's "The Laundress," the lightness and vitality of Degas' "Race Horses" were impressions of a decidedly pleasant nature, without benefit of intellectual scrutiny. On the other side of the ledger were the cardboard village of Arthur B. Davies and the diffused illustrative Redons, so that on the whole, one leaves the collection with a body of opinion which will be ripe for revision in a not-too-distant future.

tion which he attributed to a temporary eccentricity of the painter's palette. Surely this same feature is reflected on the Fogg panel in the pink and green pavements, the tomato-red gown, and other details of the picture.

"Without the publication of the document dealing with this altarpiece the problem cannot be definitely settled. If we assign the panel to this work we must assume the predella to have been very large in proportion to the rest of the retablo, for each compartment of the panel is approximately the same size as the scene of the crucifixion of St. Peter at Tarrasa. However, Spanish predellas of the period were often inordinately large, and in view of the traditional origin of the piece and its exact agreement in style with the date 1411, the evidence for the assignment of the Fogg panel to this altarpiece is very strong."

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HIGHEST PRICES IN HIRSCH DISPERSALS

LEOPOLD HIRSCH
FURNITURE, PORCELAIN, ETC.

Christie's.—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq., sold on May 7, 8 and 9, brought a grand total of £32,553. We record below the principal prices obtained in the dispersal:

- 7—"A Miniature Portrait of a Child"—Richard Cosway, R. A. £241 0s
- 21—"A Miniature Portrait of a Lady"—J. Smart—signed and dated 1774; S. J. Phillips 102 18
- 35—"A Chippendale bedside cupboard; F. Partridge. 252 0
- 34—"Chippendale arm chair; F. Partridge 220 10
- 35—"Chippendale arm chair; M. Harris 320 5
- 36—"Chippendale arm chair; F. Partridge 294 0
- 37—"Pair of Chippendale arm chairs; F. Partridge 651 0
- 39—"Chippendale arm chair; F. Partridge 210 0
- 40—"Pair of Chippendale arm chairs; Col. Campbell Watson 320 10
- 41—"Set of four Chippendale chairs; M. Harris 861 0
- 42—"Set of six Chippendale chairs; C. Huggins 609 0
- 43—"Set of four Chippendale arm chairs; Permain 945 0
- 44—"Set of six Chippendale hall chairs; Gooden & Fox 178 10
- 45—"Set of six Chippendale chairs; M. Harris 204 15
- 46—"Set of sixteen Chippendale chairs; F. Partridge 861 0
- 47—"Set of twelve William III chairs; M. Harris 1102 10
- 48—"Chippendale settee; M. Harris 304 10
- 49—"Chippendale settee; M. Harris 210 0
- 50—"Pair of Chippendale torches; M. Harris 493 10
- 53—"Chippendale tripod table; Gooden & Fox 367 10
- 54—"Chippendale tripod table; Gooden & Fox 168 0
- 57—"Chippendale card table; Gooden & Fox 220 10
- 58—"Chippendale card table; D. Fraser 294 0
- 59—"Chippendale commode 378 0
- 61—"Pair of Sheraton commodes; M. Harris 609 0
- 72—"A George I console table; F. Partridge 157 10
- 73—"Chippendale side table; Gooden & Fox 462 0
- 74—"Chippendale side table; C. Staal 102 18
- 75—"Chippendale side table; Mallett 168 0
- 76—"An Adam side table; F. Partridge 102 18
- 78—"Pair of Chippendale bookcases; C. Staal 126 0
- 81—"Pair of Chippendale mirrors; M. Harris 131 5
- 84—"Chippendale center table; Bosman 110 5
- 87—"Chippendale cabinet; M. Harris 357 0
- 90—"Hepplewhite bookcase; Mallett 225 15
- 114—"A Pax—Spanish, late XVIII century; L. Harris 147 0
- 115—"A verre églomisé bowl—Italian, early XVIII century; Von Fry 262 10
- 116—"A portable altar of verre églomisé plaques; Smith 252 10
- 119—"Pair of Limoges enamel salts—Jean Limousin, early XVIII century; Permain 378 0
- 120—"Pair of Limoges enamel plates—Pierre Raymond, mid-XVIII century; Permain 115 10
- 137—"An alabaster plaque, carved in high relief with portraits of the Emperor Charles V and his wife Isabella—Flemish, early XVII century; Smith 210 0
- 150—"Statuette of Mercury—Giovanni da Bologna (1524-1608)—signed; Permain 787 10
- 151—"The Conversion of the Emperor Constantine"; An Equestrian Group—Giovanni Bernini—Florentine, XVII century; Permain 178 10
- 162—"A pair of statuettes of Venus and Apollo—French, late XVIII century; Permain 152 5
- 173—"Statue of Sekhmet—XVIII Dynasty; F. Partridge 294 0
- 184—"A Chalcedony cameo; Nyberg 110 5
- 185—"A sardonyx cameo; Bosman 105 0

- 201—"A Panel of Brussels tapestry—early XVth century; Ford 5670 0
- 202—"Set of three panels of Brussels tapestry—late XVIIth century; Speilmann 609 0
- 202A—"A panel of Brussels tapestry, circa 1630; Stien 378 0
- 235—"Pair of saucer dishes—Yung Cheng; Sparkes 268 15
- 237—"Pair of tea pots—K'ang Hsi; Moss 210 0
- 239—"Figure of a lion—K'ang Hsi; Sparkes 152 5
- 242—"Set of six saucer dishes—K'ang Hsi; Chance 210 0
- 246—"A group of a sage with two attendants—K'ang Hsi; Sparkes 136 10
- 247—"A pair of figures of Kuan Yin—K'ang Hsi; Seward Moens 157 10
- 277—"Pair of vases, gliding by Vincent; Miller 102 18
- 278—"Pair of jardinières—1755... 110 5
- 298—"La Baigneuse à la Rose"—a white marble statuette of a nymph—Etienne-Maurice Falconet (1716-1791); F. Partridge 177 10
- 299—"Spring" and "Autumn"; a pair of white marble statues of Bacchantes—signed Clodion (Claude-Francois Michel, dit Clodion, 1738-1814); Smith 105 0
- 316—"A Louis XVI tulipwood and mahogany marquetry commode; Bosman 462 0

LEOPOLD AND HENRY HIRSCH PICTURES

The sale of the Leopold Hirsch pictures, drawings and engravings, together with the pictures of the late Henry Hirsch, held on May 11, realized a total of £61,503 4s. We list below the principal prices obtained in the dispersal:

- 4—"Duchess of Devonshire," after Gainsborough by W. W. Barney; Ellis & Barney; Ellis & Smith 294 0
- 5—"Miss Farren," by Bartolozzi after Lawrence 157 10
- 24—"Virgin with the Monkey"; Colnaghi 120 15
- 32—"Melancholia"; Colnaghi 178 10
- 54—"Upright Venice," second state of four; Colnaghi 115 10
- 55—"The Balcony," eighth state of eleven; Colnaghi 199 10
- 56—"The Rialto," first state of two; Fine Art Society 105 0
- 74—"Augustus John, 'Contemplation'; Howard Young 525 0
- 85—"Cornelia Cnoop, 'The Madonna and Child with Saints,' triptych on vellum; Melbury Gallery 420 0
- 88—"Christoph Amberger, 'Portrait of Matthias Schwarz'; Rosenburg 1,575 0
- 89—"Christoph Amberger, 'Portrait of Barbara, Wife of Matthias Schwarz'; Heilmann 1,575 0
- 91—"Henri Met de Bles, 'The Descent from the Cross'; Howard 126 0
- 93—"Dirk Bouts, 'Moses and the Burning Bush'; and 'Gideon and the Fleec'; Baer 409 10
- 95—"Clouet, 'Portrait of Francois Rabelais'; F. Sabin 105 0
- 97—"Lucas Cranach, 'The Nativity'; Douglas 262 0
- 100—"Conrad Faber, 'Portrait of Ulrich von Hynsberg'; Howard 504 0
- 101—"Conrad Faber, 'Portrait of Elisabeth Breun'; Howard 577 10
- 102—"Taddeo Gaddi, 'The Madonna and Child with Two Saints'; Luckner Lampson 136 10
- 103—"Gainsborough, 'Portrait of Madame Francesca Le Brun'; Mason 1,155 0
- 104—"Gainsborough, 'The Artist's Showbox'; Gooden & Fox 1,207 10
- 105—"Hugo van der Goes, 'Adam and Eve'; Thomas 819 0
- 106—"Frans Hals, 'The Smoker'; Howard 1,732 10
- 107—"Holbein, 'Portrait of a Young Man'; Lowery 210 0
- 108—"Hoppner, 'Portrait of Lady Gordon'; F. Partridge 525 0
- 109—"Sir Thomas Lawrence, 'Portrait of Miss Clements'; Leggatt 892 10
- 110—"Cornelle de Lyon, 'Portrait of Anne de Pisseleu; Baer 892 10
- 111—"Mabuse, 'Portrait of a Divine'; Asscher 399 0
- 112—"Mabuse, 'Portrait of Canon Jean de Carondelet'; 3,150 0
- 113—"Mabuse, 'Portrait of Charles Brandon, Duke of Suffolk'; Permain 892 10
- 115—"Mantegna, 'The Madonna and Child'; Collings 336 0

- 117—"Sir Antonio Mor, 'Portrait of a Lady'; Frost & Reid 892 10
- 118—"George Morland, 'Children Birdnesting'; Vicars 2,940 0
- 119—"George Morland, 'Juvenile Navigators'; Vicars 2,835 0
- 120—"John Opie, 'A Cornish Girl'; F. Partridge 283 10
- 121—"Raeburn, 'Portrait of Lieut. Colonel Morrison'; Allison 4,620 0
- 122—"Raeburn, 'Portrait of Mrs. Duff'; F. Partridge 787 10
- 123—"Raeburn, 'Portrait of a Gentleman'; Gooden & Fox 609 0
- 125—"Van Ravesteijn, 'Portrait of a Gentleman'; Spink 136 10
- 126—"Rembrandt, 'Portrait of an Old Man'; John Nicholson 787 10
- 127—"Sir Joshua Reynolds, 'Portrait of Alexander, Lord Loughborough'; Isla 735 0
- 128—"Sir Joshua Reynolds, 'Portrait of the Hon. Gertrude Roper'; Chance 945 0
- 129—"Sir Joshua Reynolds, 'Portrait of Constantine, First Lord Mulgrave'; Huggins 966 0
- 130—"Romney, 'Portrait of Mrs. Thomas Raikes'; Hymon 4,935 0
- 131—"Romney, 'Portrait of Mrs. Willet'; James 210 0
- 132—"Cosimo Rosselli, 'Volto Santo di Lucca'; Howard 294 0
- 133—"Giovanni Santi, 'Portrait of a Boy'; Heinemann 1,995 0
- 134—"Hans Schuchlin, 'Portrait of a Lady'; Howard 199 10
- 135—"Bernardo Strozzi, 'A Merry Party'; Bode 126 0
- 136—"Tintoretto, 'Portrait of a Gentleman'; Goldschmidt 525 0
- 137—"A Feast of Mussels," by Q. Brekelenkam; Jurgens 157 10
- 138—"A View of Rhenan from the East," by Jan van Goyen; Gooden & Fox 378 0
- 139—"The Seasons," by H. Meyer; Frost & Reid 204 15
- 141—"Cattle in a Pasture," by Paulus Potter; Jurgens 630 0
- 144—"The Twelfth-Night Feast," by Jan Steen; Van Praage 2,625 0
- 146—"A Philosopher in His Study," by Jan Weenix; F. Daniel 105 0

RECENT AUCTION PRICES

GOODWIN, KANE ET AL. PICTORIAL AMERICANA

American-Anderson Galleries.—The dispersal of pictorial Americana, from the collections of William B. Kane, of Goodwin, Kane, John B. Kane, of New York, the late V. Winthrop Newman, of New York, and from other collections, sold on May 17 and 18, realized a grand total of \$12,713. The highest price, \$550, was fetched by "A Baltimore Clipper Laying To" by James B. Smith, early XIXth century American artist. This was bought by James F. Drake, Inc.

DANA ET AL. BOOKS AND AMERICANA

American-Anderson Galleries.—The sale of Americana, books, autographs and manuscripts, owned by the late Mrs. Richard Dana, and other properties, held on May 17, realized a total of \$13,712. We list below the principal prices obtained in the dispersal:

- 74—"Two Years Before the Mast"—Richard Henry Dana, Jr.—author's own copy—first issue, first edition—New York—1840; Mr. Henry Duncombe 940
- 127—"Benjamin Franklin—Official letter, signed to Francis Dana, Commissioner to Russia, official announcement of the Treaty of Peace between England and America in 1782—signed by all the peace commissioners from America, Adams, Franklin, Jay and Laurens—Paris, December 12, 1782; Henry Duncombe 1,050
- 218—"The General Laws and Liberties of the Massachusetts Colony: Revised & Rewritten—first book copyrighted by law in America Massachusetts laws of 1672—Cambridge, 1762; New York Bar Association 800

AVERELL HOUSE ET AL. GARDEN FURNITURE AND SCULPTURE

American-Anderson Galleries.—The sale of garden furniture and sculptures, together with furniture and objects of art for interiors, including property of Averell House, New York, collected by Karl Freund, and of the estate of the late Mrs. Benjamin Stern, held on May 17, realized a total of \$21,132. We record the following high prices:

- 72—"The Family of the Comte de Lamignon"—Francois-Xavier Fabre—French: 1766-1837; Ehrlich-Newhouse Galleries 1,000
- 117—"Pair Queen Anne lead garden urns; M. V. Horgan, agt. 800
- 258—"Georgian lead and stone wall fountain; E. G. Hort 510
- 270—"Lead and stone garden bench; W. W. Seaman, agt. 1,200



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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of old and modern prints of New York; exhibition of old painted glass pictures, June 1-30.

American Folk Art Gallery, 112 West 18th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—"Children and Indians," an exhibition of works by Indian artists.

An American Group, Barbizon-Plaza Hotel—Paintings by contemporary Americans.

Arden Gallery, 460 Park Avenue—Garden sculpture.

Argent Galleries, 42 West 57th Street—Members of the National Association of Women Painters and Sculptors, to July 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; 100 American block prints, assembled by the Print Club of Philadelphia.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 West 57th Street—Spring exhibition by artists of Carnegie Hall.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Boston Society of Independent Artists, to June 9.

Continental Club, 249 West End Avenue—Group show of American artists, to June 12.

Cooper Union, Astor Place—Loan exhibition of paintings by modern masters.

Delphic Studios, 9 East 57th Street—Watercolors by Rose Nessler, sculpture by Willem Van Beek, photographs by Luke Swank.

Demotte, Inc., 25 East 78th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 112 West 18th Street—Paintings and sculptures, for \$100, by leading American artists, to June 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Eighth Street Gallery, 61 West 8th Street—Second anniversary exhibition, to May 30.

Empire Galleries, Inc., 690 Fifth Avenue—Paintings by Diane Travis, to June 5; special prize competition for arrangements of the Architects' Tea Set, to May 31.

Ferargli Galleries, 68 East 57th Street—Work by Kanellos, to June 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gosden Head, Ltd., 10 East 50th Street—Exhibition of sporting portraits by Raymond P. R. Neilson, A. N. A., to May 20.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Photographs by Nell Koons, to June 1.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Fifty prints of the year, to June 2.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists; paintings of big game by Carl Rungius, watercolors and aquatint etchings of gun dogs by R. Ward Binks.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Verger, portraits by Sorolla and Mezquita, books published by the Hispanic Society.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—Etchings by Haden, Whistler, Meryon and Zorn.

Kleemann-Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Racing pictures and portraits of horses, to June 2.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Luke Memorial Studio, 7 East 22nd Street—Group exhibition of paintings, to June 2.

Macbeth Gallery, 15-19 East 57th Street—Paintings and prints by Americans; third exhibition of paintings at \$100, starting June 1.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—French modern pictures.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Special exhibition of landscape art; Fahnestock collection of laces and Blaque collection of textiles, through June 3; recent accessions in the Egyptian department; German XVth and XVIth century prints; lace and embroidered aprons of the XVIth-XVIIIth centuries; museum and other publications lent by the British government.

Midtown Galleries, 559 Fifth Avenue—Group exhibition, through May; mural sketches and watercolors by Paul Meltner.

Mileh Galleries, 108 West 57th Street—Paintings by American artists.

Montross Gallery, 785 Fifth Avenue—Sculpture by Conway Sawyer, to June 2.

Morton Galleries, 130 West 57th Street—Group exhibition of paintings and prints, through May.

Museum of the City of New York, Fifth Avenue at 104th Street—A New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china.

Museum of Modern Art, 11 West 53rd Street—Special exhibition of the Bliss collection.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Jaehne collection of Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture; early Chinese and Japanese prints, Matsumoto collection to June 17. Closed Mondays and holidays.

New York Historical Society, 4 West 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

New York School of Design, 625 Madison Avenue—Annual student exhibition, through May 29.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Exhibition of rare Persian pottery of the Xth-XIVth centuries.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Rabinovitch Gallery, 142 West 57th Street—Exhibition of photographs by the Grand Duchess Marie, to June 9.

Raymond and Raymond, Inc., 40 East 49th Street—A survey of the development of portraiture, to June 15.

Rehn Galleries, 683 Fifth Avenue—Paintings by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Paintings by French and American artists.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Maria Sterner, 9 East 57th Street—Paintings by Gretl Urban, to June 2.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Ellshemius and Elliot Orr, lithographs by Kuniyoshi and Adolf Dehn, group show.

Uptown Gallery, West End Ave.—Paintings by Young Americans, to June 12.

Valentine Gallery of Modern Art, 69 East 57th Street—Watercolors by Ellshemius.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weltzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Paintings by Fay Kennedy, to May 31; work by contemporary French and American artists.

Wildenstein Galleries, 19 East 64th Street—Recent sculpture by Boris Lovet-Lorski; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Japanese porcelains of the XVIIth and XVIIIth centuries, the private collection of Sadajiro Yamanaka, to June 15; Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

DECORATORS CLUB ELECTS OFFICERS

Ethel A. Reeve has been reelected president of the Decorators Club, the New York organization of women decorators, as announced today at the Club headquarters in the Squibb Building. The other officers elected for the ensuing year are Nancy V. McClelland, first vice-president; Mrs. Forbes McCreery, second vice-president; Jeanette Jukes, treasurer; Lucile Schlimme, secretary.

New directors, elected to serve for a term of three years, are Helen Bergin, Mrs. Walter L. Ehrlich, Vesta L. Giles, Ethel Lewis, Hortense E. Reit and Katharine Park Studdiford. The remaining members of the board are Ruth Campbell Bigelow, Gertrude Brooks, Love Jones Drake, Susan Graves, Emma B. Hopkins, Bess McAdam, Ethel Goring Robertson, Kerstin Taube, Lucille Arkins Thompson and Margery Sill Wickware.

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THE FIRST ANNUAL

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THE FORUM, ROCKEFELLER CENTER

**NOV. 3rd to
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Under Sponsorship of
**THE ANTIQUE and
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LEAGUE, Inc.**

THE EXHIBITION OF THE FINE ARTS, to be held at the Forum of Rockefeller Center from November 3 to December 1, will spread before visitors from all over the country a display of art treasures now held by the leading New York dealers and decorators. The show will present superlative examples of every field of art, including paintings, sculpture, paneled rooms, furniture, tapestries, rugs, rare books, manuscripts, silver, porcelains, miniatures and other works of art.

THE PROJECT is sponsored by the Antique and Decorative Arts League, under the auspices of the Fine Arts Expositions, Inc. Mr. S. W. Frankel, publisher of The Art News, is Director. The project has been made possible through the co-operation of Mr. Nelson Rockefeller and the directors of Rockefeller Center, Inc.

A HIGH STANDARD of quality is assured by exhibition privileges being limited to leading New York dealers and decorators whose taste and business sense will impel them to show only their best. A committee of experts will insure the acceptance of only such entries as will conform to a high level set for the display.

THE INSTALLATION will be of the finest. Architects have laid out floor plans providing space divisions of a size to suit every variety of exhibitor. Careful attention is being paid to both practical and aesthetic matters. Wide aisles will permit free movement of visitors throughout the show, while the design of each section is being carefully considered in relation to the effect of the whole. Other aspects of the display will be in the hands of competent decorators, who will also take care of every detail so essential to the perfect presentation of art.

ADVANTAGES OF THE EXHIBITION are of an unusual kind: (1) THE PRESTIGE OF ROCKEFELLER

CENTER, and the collaboration of so many leading art firms of the East, will undoubtedly attract every type of buyer from all over the country. (2) OF PRIMARY IMPORTANCE WILL BE THE EFFECT ON THE NEW COLLECTORS, many of whom have arisen during the past year. Here, not a few among these will get their first taste of really fine quality and their initial contact with those who hold art objects of the first class. (3) MUSEUM MEN AND CONNOISSEURS from all over the United States will come to New York during what constitutes the most attractive season of the year to out-of-towners. (4) PUBLICITY: Widespread advertising is planned; radio talks by prominent people, and articles in the newspapers and magazines will bring the display prominently before both connoisseurs and the general public.

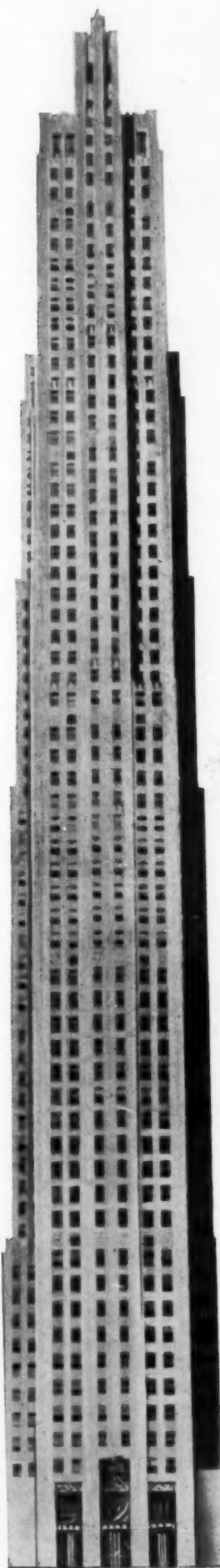
The Exposition will open on the evening of November 2nd with an invitational pre-view, and remain open daily thereafter from 11 A. M. to 11 P. M., excepting Sundays, until December 1st. A long list of foremost New York art firms have already made space reservations to exhibit at the Exposition. To those dealers in a position to contribute outstanding works of art, attention is directed to the numerous advantages to be had from exhibiting. Detailed information and floor plans may be had upon application.

ADDRESS ALL COMMUNICATIONS TO
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